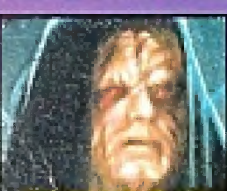


FIRST LOOK AT DISNEY'S NEW INDIANA JONES ADVENTURE!



NEW DORMAN ART—  
MAGISTRATES OF  
THE EMPIRE

# STAR WARS INSIDER

ISSUE #25  
\$3.50 U.S., \$4.00 CAN.



THE DROID VS. THE DARK LORD

ANTHONY-DANIELS AND JAMES EARL JONES GO ONE-ON-ONE WITH THE INSIDER

PLUS

A REPORT FROM TOY FAIR

PREQUEL UPDATE WITH RICK MCCALLUM

STAR WARS NEWS FROM AROUND THE GLOBE!



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# STAR WARS

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# INSIDER

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According to *Toy Book* magazine, licensed toys generated over 70 billion dollars in revenue worldwide last year. The toy industry's big show, the 92nd annual Toy Fair took place in New York City this past February and every major toy company had on display their latest and greatest creations for the upcoming year, including their licensed products. What new *Star Wars* toys will you be seeing soon? The *Insider* visited Toy Fair to give you an inside look at this year's hottest toys!

Artist Dave Dorman gives us a glimpse of the great leaders of the Empire, from the films to the recent novels, in this original work of art.

C-3PO, the golden robot with the British accent, has become one of the most popular characters from the *Star Wars* saga. The man behind the golden mask (and voice) of the droid we all love is none other than actor Anthony Daniels. The *Insider* recently spoke with Daniels about his *Star Wars* memories, his current projects and the possible return of C-3PO in the *Star Wars* prequels.

The voice of James Earl Jones has become a recognizable sound all over the world. In addition, this talented actor has achieved a recognition and respect few in his industry can claim. In this exclusive interview with the *Insider*, Jones discusses his early days as an actor, his work in such films as *Field of Dreams* and *The Lion King*, and of course, his most famous voice role as the evil Dark Lord, Darth Vader, in the *Star Wars* trilogy.

It took ten years to design, two years to build and is unlike any other amusement park attraction in the world. The new Indiana Jones Adventure, which just opened at Disneyland, is one of the most ambitious projects in Disney's history. In this exclusive behind-the-scenes look at the ride, we show you what Disneyland and Lucasfilm can do with a \$5 million dollar piece of amusement art.



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**PUBLISHER, PRESIDENT & EDITOR:** Dan Madsen **CREATIVE DIRECTOR:** Howard Cook **VICE PRESIDENT:** John S. Davis **CONTRIBUTING EDITOR:** Jon Bradley Snyder **COPY EDITOR:** Marlen Hoven **IMAGING DIRECTOR:** Dave Wolverton **PHOTOGRAPHY:** Mark Lewis/ Dave Wolverton **CREATIVE SERVICES:** Airworks and Associates **ELECTRONIC PRE-PRESS:** The Electronic Easel **ACCOUNTING/COMPTROLLER:** Mike Combs

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# REBEL RUMBLINGS

Letters from Our *Star Wars* Fans



...Howdy, fellow Star Warriors! Every fan I know who's old enough loves to talk about those first few glorious years of the *Star Wars* saga, and I'm no exception. Back in July of 1978, I was 14 years old and a charter member of the brand new official *Star Wars* Fan Club. The club had just sponsored a contest to name their newsletter (previously known only as "The Newsletter"—yikes!) and I knew I had to give it a shot. I wracked my brain trying to come up with a clever line from the movie (at that point, there was only one movie!) that could double as the title of the club's bi-monthly publication. "The Comlink" was too obvious; "Star Wars News"—too generic. Then it hit me: "Bantha Tracks!" It seemed perfect; not only was it part of a quote (remember Luke and Ben discussing the wreckage of the burned-out Jawa sandcrawler?), it also seemed like it might describe some sort of writing. You know, chicken scratch...bantha tracks.... On August 27th, I got the news: "Bantha Tracks" the title you suggested for the newsletter of the official *Star Wars* Fan Club, has been chosen as the first place winner in the Name the Newsletter Contest." I was delirious! Craig Miller, then Director of Fan Relations, went on to say that George Lucas himself had been a part of the final decision. In a tiny, anonymous way, I felt like I had become a part of *Star Wars* history.

I'm now 31 years old, and ironically, I teach English to junior high school students who are exactly the same age I was during the summer that I saw *Star Wars* fifteen times on the big screen. I smile when I hear kids in my classroom talk about "discovering" the trilogy on video. With all the novels, the computer games, the *Star Wars* Special Edition, and the upcoming movies, it's an exciting time to be a "Rebel." And I'm just as thrilled as I was at 14 to be a part of the new *Star Wars* Fan Club. Keep up the good work!

Preston Postle  
Evanston, IL

...Well, I've finally come out of the closet and am prepared to admit my small attraction to *Star Wars*. I am 15 and growing up in a world of harsh reality. I find it relieving that people still enjoy watching the good win over the evil.

I have, so subtly, searched every bookstore and magazine rack for the past couple years looking for the latest *Star Wars* information. I was absolutely thrilled that I didn't have to do all that running around. I just subscribed to the *Insider* and was very pleased with the results! As a matter of fact, my once skeptical family is now caught up in it as well.

So, while I wait, quite anxiously, for the next issue, I wanted to say thanks for keeping the dream of *Star Wars* alive so that young folks like me have a "galaxy" to visit from time to time.

Andrea Horna  
Lambertville, MI

...I would like to congratulate your efforts on producing an excellent magazine for *Star Wars* enthusiasts. I happened to see a copy of the *Insider* issue #24 at the newsstand today and being such a fan of anything and everything about the *Star Wars* trilogy, I had to buy it.

I am very glad to see that the enthusiasm of *Star Wars* fans has not died out. *Insider* is indeed a step up from "Bantha Tracks", which was a notable effort in itself. I have been a *Star Wars* "groupie" as long as I can remember and enjoy seeing the 90s graciously embracing the *Star Wars* legacy. I have read both of Timothy Zahn's and Kevin Anderson's

trilogies and I cannot wait to see the *Star Wars* re-release and the prequels George Lucas is working on. Now I have found another outlet to fill the *Star Wars* void until 1997 and the *Star Wars* Special Edition.

Brian T. Fulkerson  
Clemson, SC

...Excuse me. Begging everyone's pardon. Now, I'm not trying to nit-pick, and I love the *Insider*, but people, really, I'll give Boba Fett his due, and I agree that Wedge is an unsung hero, but if we're going to talk about people who get no credit, what about the Imperials? Yes, I said the Imperials, and I'm not talking about Darth Vader, the Emperor and their ilk. I mean Thrawn, Tarkin, the hapless Piett, the pitiable Needa, the obnoxious Ozzel, Pellaeon, Thanas, Brandei, Tagge, Motti, the whole lot! And the actors who've played them? Am I the only one who remembers who Kenneth Colley is? Obviously everyone knows about the late, great Peter Cushing, whose performance deserved every accolade it got. I can only hope that if they ever turn *Heir to the Empire* into a movie, an actor who can do equal justice to Thrawn is found. Of all the characters in *Star Wars*, Thrawn appeals to me most. He's a brilliant intellectual, and I don't know about the rest of you, but I would find nothing odd or unnerving about his eyes and skin. And as a future art history student, I find that aspect of his character a pleasant surprise, to say the least! And what about Pellaeon, who is always just a little behind the ball? Who out there would have trouble identifying with someone trying to second-guess a smarter person? And Kenneth Colley as Admiral Piett has some of the best moments in *Empire*. Watch his face when Vader chokes Ozzel, and watch the controller behind him. Believe me, you'll laugh. May I suggest as a future topic for an article something about the actors who played these people? Will there be an interview with Timothy Zahn in the near future?

By the way, while I'm thrilled to hear of the imminent prequels, has anyone else done the math? Okay: if Luke and Leia are only 20 in *New Hope*, that means that Anakin Skywalker had to be around 20 years earlier, correct? Now, if the prequels are set 40 years before, and during the prequels Anakin turns to the dark side and becomes Vader, how did Luke and Leia come into existence? In vitro fertilization? If I was Mrs. Skywalker, I don't think I'd hang around if my husband went from peace-loving Jedi to psycho with a saber. Could someone clear this up for me?

Jennifer Quail  
Trenton, MI

...I hope that the Force has been with you all, and that your lives are going well. I'm writing this letter for two reasons. 1) To offer a theory to Shawn J. Allison's question from issue #24 regarding the relationship among Wedge and C-3PO and R2-D2. 2) To offer a few suggestions as to what the *Star Wars* equivalent of a "Trekkie" or "Trekker" should be.

As for my theory as to why C-3PO stated that Captain Antilles was their last owner (yet R2-D2 claims that it was Master Ben Kenobi); and who Captain Antilles might be:

A few things have to be realized here; one is that droids often have their memories erased each time they switch owners, so it is possible that Artoo remembers one owner while Threepio remembers another. However, that is very doubtful since they have gone through most everything together. (I've heard that they are the only consistent characters throughout all nine episodes of *Star Wars*.) So, let me point out another idea; Leia was supposed to hand deliver the Death Star plans to Kenobi. Undoubtedly, upon her contacting him, Kenobi would have sought out Luke to begin his training with his sister. However, Leia's ship fell under Imperial attack, so she had to







These photos show just some of the prototypes and one-of-a-kind items in the Tomart archives. Read the stories behind each item only in *AFD*.

## The Untold STAR WARS Merchandise Saga

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hide the plans in Artoo and give him clearance to use an escape pod. Knowing that Artoo and Threepio could easily be caught, she altered Artoo's memory to make him think that he belonged to Kenobi and allowed Threepio to continue to recall Captain Antilles as their last "master." This way, she ensured delivery of the droids to at least someone who would know what to do with the droids and the information Artoo had. Whether Artoo convinces whoever they run into to take them to Kenobi or if C-3PO talks them into taking them to Captain Antilles, the plans end up in capable hands. Of course, their being taken captive for trade by the Jawas was not part of the plan. Of course, Captain Antilles isn't necessarily Wedge. However, I'm inclined to think that it is a close relative of his since rebellions and revolutions are, in their genesis, often comprised of whole families fighting for the same cause.

Another theory is that Artoo did have the hell zapped out of him by the Jawas in the desert and probably doesn't know who his last master was, only that he had one very important message for Kenobi, and since Artoo knew he could only play it for him, he assumed that he was his owner. And, since Threepio probably suffered the same fate at the hands of the Jawas, he doesn't remember who his last "master" was either. Of course, that's only theory.

Now for my other topic. I've had the question posed to me as to what the *Star Wars* equivalent of a "Trekkie" or "Trekker" is. I've compiled a small list of ideas:

- Users of the Force
- Falconiers (after the *Millennium Falcon*)
- Jedi (a little too obvious, but that's where my vote goes)
- Stormtroopers
- Dark Siders, or
- Light Siders

Well, that's my list. I would love to hear what other people think.

Daniel V. Ferrante  
San Jose, CA

...I would like to say that your magazine is THE source for everything that makes up the world of *Star Wars*. Check that, the universe of *Star Wars*. Where else can I get all the info I could ever want and read about fellow fans of the greatest saga ever created?

There are thousands upon thousands of us across the country who worship George Lucas' vision of a galaxy far, far away, and through the many years I have been a part of this phenomenon, I have noticed that a majority of people support the Rebellion. This is not surprising because people generally like the good guys, and who could be more on the side of good than the Rebellion? I, on the other hand, see it differently. I love the Empire. Now don't get me wrong, I also love Han, Luke, Leia and the rest, but

my heart truly lies with the Empire. Ever since I first saw *Star Wars* I've loved the power and grandeur the Empire possesses. Even in the Zahn novels I see the bright spark of Imperial might. The Star Destroyers, TIE fighters, stormtroopers, AT-AT's and especially Emperor Palpatine and the ever powerful Lord Vader, are symbols of our basic human desire to dominate, to be in control, especially of others. We have learned to control these desires in our society (somewhat), but the urge is still there. I'll bet everybody has wanted to be the Emperor at least once. But the problem is that in real life you can't blow away entire planets and subjugate billions. The Empire in *Star Wars* can do that, and that is why its dark side is attractive.

I'm not the only one who thinks this way either. In my city, I've met several others (they aren't all Republicans) who are now my good friends that share the same love of



the Empire I do. We've created a kind of club, I guess you could call it, that likes to talk about *Star Wars* in general, and in particular, the Empire. I also know for a fact that there are many others like us out there who are just waiting to strap on a TIE fighter and do battle with the Rebel scum. I truly hope that they write into your magazine and express their allegiance to the most awesome empire real or imagined. Good hunting and serve the Emperor!

Jeff Mahoney  
Las Vegas, NV

Dear Jeff: For you and other friends of the Empire, check out our two-page spread of the *Magistrates of the Empire*, by artist Dave Dorman, in this issue.

...Until seven months ago, I had no idea what *Star Wars* was all about. I didn't even want to rent the movies, but my mom rented them anyway. I am so grateful she did. The first time I saw the trilogy, I absolutely fell in love with it! I couldn't believe what I had been missing. I started spending my money on *Star Wars* and nothing else.

Issue #24 was the first issue of this magazine I have received. I loved it! No magazine has given me this much information. I especially loved the timeline that told me so

much about the actors themselves. Thank the Force for this magazine!

Naturally, since I am only thirteen years old and had no chance to see the trilogy in theaters, I was incredibly excited to learn they are bringing *Star Wars: The Special Edition* out in 1997.

Brianna L. Brumbaugh  
Lentner, MO

...I picked up the second issue in the "new" format (I can't wait for the mail carrier to deliver my subscription copy) and I just had to write and express how impressed I am. I subscribe to other *Star Wars* magazines, which are fun and informative (and, perhaps, a little more critical), but it's great to have a real magazine devoted to the *Star Wars* universe.

I was pleased to find letters from a couple of folks in my age group (29 and holding, thank you) or, to be elitist, "first generation fans." I'm sure for a lot of us "old timers" the resurgence of interest and product is wonderful! *Star Wars* has a special place in our hearts, whether bringing back memories of simpler times or giving us a secret place to escape when this pretty brutal world overwhelms us.

I'm skimming through the latest issue, trying to find anything to critique or offer improvement on and I can't find a single sentence I'd change. I was glad to find out that we'll be getting "Indy updates" (although I would vote for a regular Indy department, including collectors info), and I'm sure that other Lucasfilm projects won't be ignored.

The article on *THX 1138* was fantastic—I first saw this maybe 20 years ago or so and a few more times since. I'm amazed that it's not more well-known and respected.

I was surprised that in your "ILM Update" you DID mention that Frank Oz is directing *Indian in the Cupboard* and ILM is doing the effects, but DIDN'T name the writer of the screenplay: Melissa Matheson, who also wrote the screenplay for *E.T.* but may be known to more readers as Mrs. Harrison Ford!

The timeline was filled with information and trivia I'd never seen before. Since most of us know of *Blue Harvest*, it might be a neat idea to do some *Blue Harvest* merchandise. A secret handshake for *Star Wars* fans, in a way.

Stephen Sansweet, despite the nausea and headaches your most recent book caused (as well as feelings of matricide to avenge the bits of landfill that were once MY *Star Wars* toys), I love knowing your column will be a regular feature. You gave me some very good advice last summer on QVC, and I am forever grateful. Maybe one day I'll know a tenth of what you do about *Star Wars* collecting.

Thanks for the great new format, my perpetual hope is that someday soon the *Insider* will be a monthly!

Carol Venitt  
Allston, MA





by Dan Madsen

# PREQUEL UPDATE

with Rick McCallum

**B**eginning with this issue, we will be featuring a regular update with *Star Wars* producer Rick McCallum on the progress of the new prequels. This feature will appear in every issue right up to the new *Star Wars* film's release. In addition, this feature will also update the progress on the new Indiana Jones feature film.

**Rick, what is currently happening on the new *Star Wars* prequels?**

Well, we have now started an art department. We have a couple of artists working here at the Ranch. They are Doug Chiang and Terry Whitlatch. They have been working since the second week of January. They are conceptualizing George's ideas. We meet with George once a week and he goes through some of the ideas that he has been thinking about that week and then they start developing sketches of various characters and worlds and certain action props and vehicles. This will get more and more intense as we get going but, right now, it's basically the ideas that are on his mind that he wants to get a visual handle on. They come up with the sketch and then, the next week, George looks at it and makes adjustments to it. We catalog and archive and photograph each piece of work that they do. The weight of the work will increase and there will be more people working on this as soon as more ideas come up and the script moves further along.

**What is George currently working on?**

George is on a writing sabbatical. We see him once a week. He's making real progress on the story. We don't have a script yet and don't expect one for awhile. He's doing the outline now and beginning to write the actual first few pages of the script.

**When will ILM begin the special effects work on the prequels?**

They will begin about the same time as we begin shooting.

**At this time, you have only a few people working on the new prequels.**

Yes, I also have Kathryn Farrar

who has been with me for about six years who is the principal financial controller and we're starting to set up the budget and the schedule.

**Are your plans still to shoot these three films back-to-back?**

At the moment, yes.

**Are there any characters that we saw in the first three films that will be appearing in the prequels, including the droids?**

There will be droids. What they'll look like and other particulars we don't know yet.

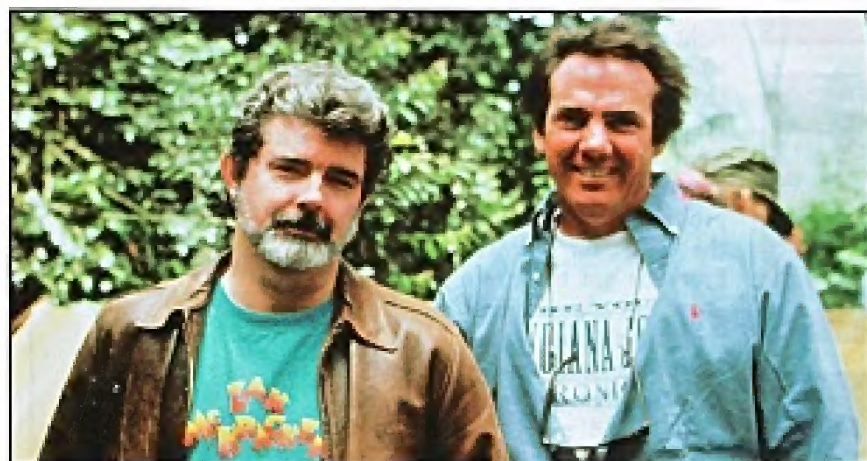
**Do you think George will direct this first film?**

It has not been determined yet. But I really hope he does.

**Is there consideration to have**

Just watching these meetings every Friday with George and the artists, even though they can be very brief, sometimes a half hour to an hour, is very exciting. I'm usually with George all day, but when we go up there just watching him begin to weave the characters together is amazing. Each week we see a dramatic increase in that. That's where his real genius is—the ability to take ordinary things and names and characters, events, and stories and then put a new twist on them. They're right there in front of you but you can't quite see it until George fleshes them out. It's like a cubist painting—he looks at reality in such a special way and makes the connections be-

"... just watching him (Lucas) begin to weave the characters together is amazing. Each week we see a dramatic increase in that. That's where his real genius is—the ability to take ordinary things and names and characters, events, and stories and then put a new twist on them."



George Lucas and Rick McCallum on the set of *The Young Indiana Jones Chronicles*.

**John Williams score these films again?**

Absolutely!

**How does the new Indiana Jones film fit into the schedule at this point?**

We're expecting the script within the month. It will take two or three weeks for everybody to read it and figure out what kind of changes they want to make or if it's in the right direction. Until we have an approved script, it's difficult to give you more specific information regarding the schedule.

**What excites you most about being involved with the new *Star Wars* films?**

tween the imaginary worlds and the people and the things that they need to survive and live. It really is quite amazing to sit back and watch this happen.

**It must be exciting for George to come back in each week and see what these artists have conceptually come up with from his ideas.**

It is both exciting and disappointing because sometimes it is what he wants and sometimes it isn't. Sometimes you can't express it properly and the artists have to make changes so it can be frustrating, but it is equally illuminating.

**Rick, thanks for updating us on the films.**





## A Night at the Cantina

*Star Wars* fans in the Bay Area were afforded a rare opportunity to have dinner and drinks with George Lucas at a charity fund-raiser on March 3rd. The Center for the Arts at Yerba Buena Gardens sponsored a Night at the Cantina in conjunction with its highly successful Art of *Star Wars* exhibit, where for \$250 a plate for dinner and \$75 for the reception afterwards, fans and patrons of the arts could mingle with *Star Wars* creations right alongside the man who created them. Although the price was steep, the money all went to a great cause. The Arts and Education program sponsored by the Center for the Arts. Everyone got to have a lot of fun as representatives from Lewis Galoob Toys, Dark Horse Comics, and Lucasfilm, got to socialize and meet the fans. In addition to Mr. Lucas, the event was also attended by such *Star Wars* favorites as Kenny Baker, Anthony Daniels, and Ralph McQuarrie, all of whom were kept busy signing autographs for their numerous admirers. As the reception began, an ominous voice warned the crowd that the building was now under the control of the Empire. Attendees were ushered into a large room with the recreated cantina bar. There they were greeted by Darth Vader, who, after some schtick



The Center for the Arts in San Francisco put on a gala *Star Wars* fund-raiser which included such guests as George Lucas (top photo), Ralph McQuarrie and original ILM modelmakers Lorne Peterson and Steve Gawley (second photo to bottom) and, of course, Kenny Baker (bottom photo).

with show curator Renny Pritikin, introduced Lucas, Daniels, Baker, and McQuarrie to the crowd. Lucas said a few words of greeting and then everyone dived into dessert and drinks, while the dance mix of "Lapti Nek" pounded out in the background. Fans scrambled for the excellent photo opportunities with various aliens and stormtroopers that were wandering through the crowd. The swanky event was covered on local news as the hot ticket for the evening. Even in San Francisco, a town known for its crazy night life, stepping out on the town with Darth Vader still turns heads.

## Art of Star Wars Exhibit Wildly Popular



Opening day of the Center for the Arts *Star Wars* exhibit. Top photo: Mayor Jordan of San Francisco opens the exhibit.

The opening of the Art of *Star Wars* back in December drew record-breaking crowds of over 4,000 people in its first day. Some fans had been waiting since 5:00 A.M. for the 11:00 A.M. opening hoping to gain the free ad-

mission that was granted to the first 500 people. The Center also offered free gifts to the first 100 people in costume, which turned the Center into Halloween in December as Darth Vaders and C-3POs young and old vied for free gifts. San Francisco Mayor Jordan got a rare photo op with Darth Vader as he came to officially open the exhibit.

Howard Roffman, Vice President of Licensing for Lucasfilm, said "To be at the Center today and see thousands of people spanning several generations was a testament to the impact that *Star Wars* has had, and continues to have. It touched all of us, and it is great to give something back to the fans with an exhibit like this."

One aspect of the exhibit was a bit too popular. Joyce Murray of Gannett Outdoor reported that of the 24 beautiful six-foot posters promoting the exhibit in bus stops around San Francisco 12 were stolen or vandalized within a month of being put up. The posters, featuring Yoda, C-3PO, and R2-D2 against the background of the Death Star, had a print run of less than 50 and were available in the Center gift shop for \$290, with all proceeds going to the Center.

## Museum of Television and Radio Honors Young Indiana Jones

On March 11 the Museum of Television honored *The Young Indiana Jones Chronicles* at the Television Festival in Los Angeles. This was a unique honor for "Young Indy" as shows are selected for artistic value, cultural impact, or historical significance. The evening was attended by George Lucas, Producer Rick McCallum, writers Jonathan Hales and Julie Selbo, actress Ruth DeSosa (Indy's mother) and composers Joel McNeely and Larry Rosenthal. The evening salute to "Young Indy" included a screening of the Paris 1919 episode (about the Paris Peace Conference), followed by a panel discussion with the "Young Indy" creative team.





## 15 Years Ago in Bantha Tracks

Fifteen years ago *The Empire Strikes Back* was in post production and "Bantha Tracks" interviewed Anthony Daniels about the film:

**BT:** How would you compare *The Empire Strikes Back* to *Star Wars*?


**AD:** The trouble is that no one will believe me if I say that *Empire* is better. They would think I'm paid to say it. I never expected it to

be better, but it is better.

**BT:** Wasn't C-3PO supposed to have a Brooklyn accent?

**AD:** Yes, but it seems to work out better as the butler type. I get letters from people who say they would like to have Threepio as a waiter in their house or as a butler or servant.

**BT:** What are you looking forward to next?

**AD:** I just bought a house. I've been in America three times in the last three weeks, and I want to go home and take all the wallpaper off the walls because the man who sold it to me had different taste—it's horrible. On the *Star Wars* scene, there are the radio dramatizations coming up and I did a pair of episodes of *Sesame Street* as Threepio a few weeks ago. 

## FAN SPEAK

The response to last issue's fan speak was overwhelming. Thanks to everyone who sent in photos and stories (too bad space only allows for two). For next issue please send your *Star Wars* bonding experience, no more than 150 words, with non-returnable photo, and telephone number to: Fan Speak, 2300 Market St., #23, San Francisco CA 94114.

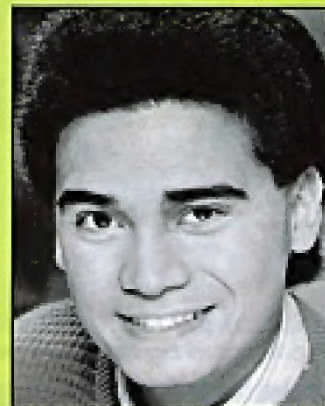
My favorite quote is from *Empire*: "Perhaps you think you are being treated unfairly?" Using it when handing down judgments in sibling disputes caught my children's attention quickly; and if the judgments were revised and they complained I would follow with "I am altering the deal. Pray I don't alter it any further."

Diane Dixon's three children Michael (Vader), Adam (C-3PO) and Heather (Princess Leia)



My favorite line is from *Star Wars* when Gold Five says, "Stay on target." Whenever it rains real hard while I'm driving my truck, I repeat that line. Also, when I downshift, I sometimes say, "Okay Chewie, cut in the sublight engines." I know it sounds strange, but I only say those things by myself or with my wife (she knows how much I love those movies). Oh, from time to time, when my wife is driving, when the stoplight turns green, I shout, "Okay Chewie, PUNCH IT!" She never speeds; I just like the look she gives me for calling her "Chewie."

Kevin Lasit



## THE BEST OF LUCASFILM CONTEST!

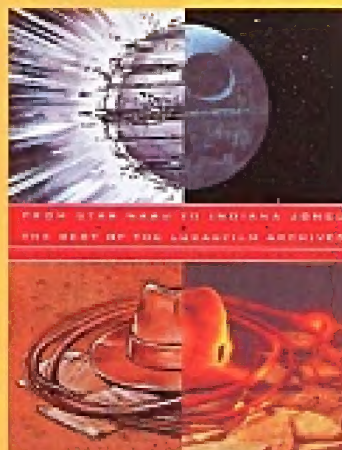
The *Star Wars Insider* and Chronicle Books have teamed up to bring you an exciting new contest! Ten fans will win a copy of Chronicle Books' new release, *From Star Wars to Indiana Jones: The Best of the Lucasfilm Archives*. This book is a valuable addition to any Lucasfilm collection. Readers are invited on a rare tour of the Lucasfilm Archives, with its incredible collection of costumes, props, puppets, models, and matte paintings used in both the *Star Wars* and *Indiana Jones* movies. The book contains an array of behind-the-scenes production illustrations, storyboards, and prototypes and is lavishly illustrated. So, how can you be one of our 10 lucky winners? Simply answer the five trivia questions below and send them on a standard postcard along with your name, address and phone number.

You must answer all five trivia questions correctly to be eligible. All correct entries will be placed into a random drawing to win one of our 10 prizes. Your entry must be postmarked by no later than May 25th, 1995. Send your entry postcards to: The Best of Lucasfilm Contest, P.O. Box 111000, Aurora, Colorado 80042. Good luck and May The Force Be With You!

### TRIVIA QUESTIONS

(YOU MUST ANSWER ALL FIVE CORRECTLY)

1. Who is Logray and in which *Star Wars* film did he appear?
2. What is the name of the starship belonging to Boba Fett?
3. Admiral Ackbar is a member of which species?



4. In *Indiana Jones and the Last Crusade*, young Indiana steals the Cross of Coronado from fortune hunters. Whom was the cross named after?

5. In *Raiders of the Lost Ark*, Indiana Jones is seeking the legendary Ark of the Covenant. In which book of the Bible is the Ark of the Covenant described?

Good Luck!



STAR WARS INSIDER

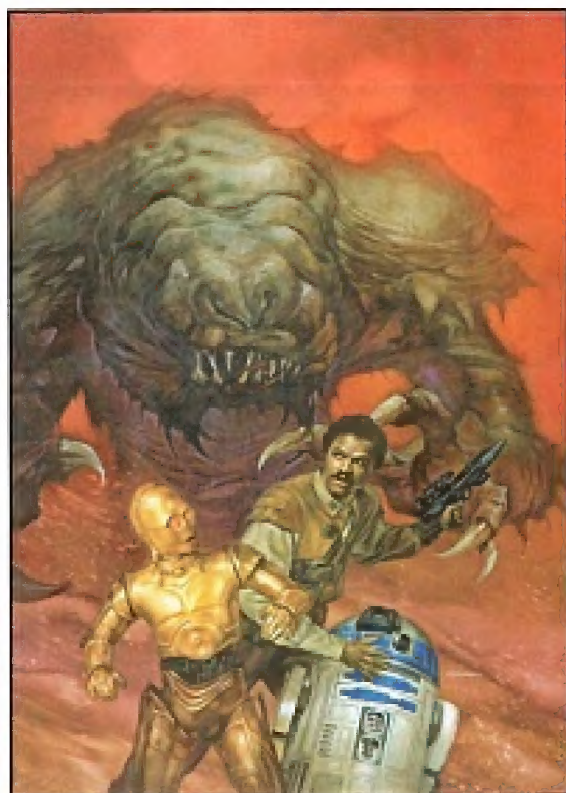






# STRAIGHT FROM THE HORSE'S MOUTH

by Bob Cooper



Star Wars: Dark Empire II #5 by Dave Dorman



Star Wars: Droids trade paperback collection by Killian Plunkett

Instead of delving into the usual behind-the-scenes look at creators involved in some of Dark Horse's more popular Lucasfilm-related comic book series, there's just enough room in this month's column to list and briefly comment on all the projects we've got in the works over the next year or so. With the significant changes occurring in the comic book marketplace over the last several months, *Star Wars* in particular has proven to be one of the surest of bets, and the future appears to be even brighter. One important effect recent Dark Horse *Star Wars* material seems to have had on comic book retail establishments is that of bringing in scads of brand-new comics readers—readers that had followed George Lucas' cinematic saga into the related novels, video, and role-playing games since *Return of the Jedi* was released in 1983, but hadn't necessarily gravitated toward the comic book market. This is a trend that can only help the industry in the long run, because those new readers are bound to eventually start picking up comics other than *Star Wars* if they keep coming back to the stores enough times.

Between now and 1998, expect a number of companies to inundate the toy stores, comic shops, and bookstores with scads of items in anticipation of the release of *Episode One*. You can read about many of those products here in the *Insider*. Within the next year, we should see the re-release of the original trilogy on video and laser disc, with a remastered soundtrack and deluxe packaging, along with on-going fiction and non-fiction offerings from Bantam, Berkley, and Time-Warner. Not to mention new toy lines from Galoob and Kenner (yaaaaayyy!!), new video games from LucasArts Entertainment, including *Rebel Assault II* and *Dark Forces*, and a brand-new video platform debuting with the momentous unveiling of *Shadows of the Empire* in 1996.

So without further ado, here's a complete rundown on upcoming Dark Horse Comics' *Star Wars* and *Indiana Jones* comics projects slated to be released for the remainder of 1995 and early 1996.

## Original *Star Wars* comics and comic novel adaptations:

- *Star Wars: Dark Empire II*, the six-issue, deluxe format, monthly follow-up to the hugely popular original *Dark Empire* series, written by Tom Veitch and drawn by Cam Kennedy, will be drawing to a close in May. It will be followed up in fall 1995 by a two-issue epilogue, bringing the continuity of events in *Dark Empire* precisely up to those at the beginning of Kevin J. Anderson's series of Bantam novels.

- *Star Wars: Jabba the Hutt*, a quarterly series featuring original stories of our favorite corpulent space alien, written by Jim Woodring (*Tantalizing Stories*, *Aliens: Labyrinth*) and drawn by Art Wetherell (*Death's Head*). The first issue, due out in April 1995, features a smashing cover art collaboration between Steve Bissette (*Swamp Thing*, *Tyrant*) and Cam Kennedy.

- *Star Wars: Tales of the Jedi—Dark Lords of the Sith*, Book 2, a second six-issue monthly series, written by Tom Veitch and Kevin J. Anderson (Bantam's series of *Jedi Academy* novels). This series picks up right where *Dark Lords of the Sith*, Book 1 left off, culminating in a battle to end all battles, between the Jedi Masters and the forces of the Dark Lord.

- *Star Wars: Droids*, Vol. 2, a second *Droids* series, ongoing this time, continuing the pre-*A New Hope* adventures of intrepid droids R2-D2 and C-3PO. The first story arc, "Rebellion," picks up where the previous six-issue *Droids* series left off, as the droids pursue Olag Greck across the galaxy only to be swept up in a rebellion of renegade droids. The first story arc, written by Ryder Windham, begins in April 1995. The following story arc will be written by Jan Strand. Ian Gibson will be the ongoing series artist.





• *Star Wars: X-Wing Rogue Squadron*, an ongoing series following the adventures of Wedge Antilles and his fellow Rogue Squadron pilots after the events of *The Truce at Bakura*. Michael Stackpole, also writing a series of *X-Wing* Bantam novels, will plot the stories, with scripts for the first story arc provided by Mike Baron (*Nexus*) and art by Allen Nunds (*Classic Star Wars*). This exciting new dimension to Dark Horse's *Star Wars* comics stable is set to blast off in July 1995.

• *Star Wars: River of Chaos*, a four-issue series, is an original romantic adventure written by Louise Simonson (*Superman*, *Power Pack*) and drawn by June Brigman (*X-Men*). The classic story revolves around a young Imperial officer who falls in love with a Rebel sympathizer, the only surviving heir to the aristocratic family that once governed their planet. Look for a summer 1995 release for this series.

• *Star Wars: Heir to the Empire*, a six-issue series adapted by Mike Baron from the first of Timothy Zahn's Bantam trilogy, is drawn by French artists Olivier Vatine (*Aquablu*) and Fred Blanchard, and is guaranteed to look absolutely gorgeous! (As an aside to all dedicated *Star Wars* and science-fiction fanatics, if you're a fan of the comics medium at all, do yourself a favor and hunt down the *Aquablu* graphic albums that Vatine has done in collaboration with his long-time partner-in-crime, Thierry Calleteau—Dark Horse reprinted English versions of the first two volumes, *Aquablu* and *Aquablu: The Blue Planet*, in 1988 and 1990, respectively—I guarantee you'll enjoy them!) The first issue of *Heir to the Empire* is currently scheduled for September 1995 publication.

• *Star Wars: Boba Fett*, a deluxe format one-shot written by John Wagner (*Judge Dredd*, *Aliens: Berserker*) and drawn by Dark Empire fan-favorite artist, ever-popular bon vivant, and consummate Scottish raconteur Cam Kennedy. It is currently slated for late fall 1995 release.

• *Star Wars: Splinter of the Mind's Eye*, a four-issue series adapting the classic Alan Dean Foster novel, with script and inking by Terry Austin, and pencils by Chris Sprouse (*Superman*, *Legion of Super-Heroes*). This series is set to debut in late 1995-early 1996.

• *Star Wars: Shadows of the Empire*, a six-issue series drawn by Kilian Plunkett (*Aliens*, *Star Wars: Droids*), set to debut in a multimedia frenzy of related releases in early summer 1996.

## Reprint *Star Wars* comics:

• *Star Wars: Droids* collection, compiling all Dark Horse *Droids* material to date: the three-part serial that appeared in Dark

Horse Comics, the original six-issue series by Dan Thorsland, Ryder Windham, Bill Hughes, and Ian Gibson, and an additional *Droids* story that appeared in Topps' *Star Wars Galaxy* magazine. The bookshelf volume will feature an introduction by C-3PO himself, Anthony Daniels (!), and sport a new cover by Kilian Plunkett (his best single piece of work ever, as far as I'm concerned). It ships in June 1995.

• *Star Wars: Dark Empire II* collection,



*Star Wars: Droids*, Vol. 2 #1 by Kilian Plunkett

reprinting the Veitch-Kennedy masterpiece in bookshelf format, with a bunch of new stuff! This sure-fire best-seller will be on the racks by late summer 1995.

• *Star Wars: Tales of Mos Eisley*, a one-shot comic collecting the series of stories set in and around the cantina at the Mos Eisley spaceport on Tatooine currently appearing in Topps' *Star Wars Galaxy* magazine. The stories are written by Bruce Jones (*Alien Worlds*) and drawn by Bret Blevins (*Batman*, *The Bozz Chronicles*). Look for these collected adventures January 1996.

• *Classic Star Wars: The Early Adventures*, a monthly series, reprinting the Russ Manning *Star Wars* newspaper strips, ends with an issue featuring the last strips Manning worked on before his death, with additional art by Alfredo Alcala, Rick Hoberg, and Dave Stevens (*Rocketeer*). The final issue, #9, is due to be published in April 1995.

• *Classic Star Wars: The Vandelheim Mission*, a one-shot reprinting of one of the best stand-alone stories from the 1980s Marvel Comics *Star Wars* run by *Star Wars* gods

Archie Goodwin and Al Williamson (with the requisite new Al Williamson cover, of course), will be out in late March 1995. Following the events of *Return of the Jedi*, this story focuses on Rebel attempts to rebuild the Alliance fleet of starships on Fondor. When threatened with a supply problem, Han Solo is called upon to come up with a novel solution.

• *Classic Star Wars*, Volumes 2 & 3, a set of two trade paperback collections continuing the reprinting of the original *Classic Star Wars* series (issues #8-20) of newspaper reprints by Archie Goodwin and Al Williamson. Volume 2 is scheduled to ship in July, and Volume 3 in December 1995.

• *Classic Star Wars: A New Hope/The Empire Strikes Back/Return of the Jedi* special boxed set, collecting the recolored reprints published by Dark Horse in 1994 in a special limited-edition format, will be ready by Christmas 1995. These luscious bookshelf-format editions feature recolored interior art of the original Marvel Comics movie adaptations by Roy Thomas, Howard Chaykin, Archie Goodwin, and Al Williamson, and new covers from some of the top names in comics: Arthur Adams, Adam Hughes, Al Williamson, and Cam Kennedy.

• *Star Wars: Tales of the Jedi—Dark Lords of the Sith*, Books 1 & 2, two volumes collecting the epic *Dark Lords of the Sith* saga, including the two-issue prelude *The Freedon Nadd Uprising*, published in 1994. Look for these volumes in January and July 1996, respectively.

## Original *Indiana Jones* comics:

• *Indiana Jones and the Spear of Destiny*, a four-issue monthly series, with the first issue scheduled for April 1995 release, is written by Elaine Lee and illustrated by Will Simpson and Dan Spiggle.

• *Indiana Jones and the Sargasso Pirates*, a four-issue monthly series written and penciled by Karl Kesel (*Superman*, *Superboy*), will be ready to roll out by late 1995. This is going to be a good one, folks!

Thanks to Dark Horse editor Ryder Windham and Dark Horse marketing director Michael Martens for their help in gathering the information for this column.

All Dark Horse publications currently in print (including Vatine and Calleteau's *Aquablu* volumes) can be ordered via phone directly from the publisher by calling (800) 852-0052 between the hours of 1:00 and 4:00 P.M. Pacific Time. Payment by credit card is accepted over the phone. Unfortunately, Dark Horse does not currently have a subscription service.





# LUCASFILM'S LATEST



## LICENSING

There are many new *Star Wars* products coming out in the next few months.

Here are some of the new products to look for in upcoming issues of the JAWA TRADER:

Micro Games will be releasing a new Millennium Falcon cassette player.

Rawcliffe will be releasing new pewter figures including the Emperor, Admiral Ackbar, Gamorrean Guard, Bib Fortuna as well as a pewter snowspeeder.

Sound Source will be releasing a limited edition serialized CD collectible collection of the *Star Wars* trilogy for your computer—it will be a dual format product that includes audio clips. In addition, they have just released their *Return of the Jedi* audio clips.

Screamin' Products has a new Tusken Raider model kit almost ready for release.

Spectra Star will be coming out with a new *Star Wars* kite collection as well as 3-D sculpted flying disks and yo-yos sculpted after Darth Vader and the stormtrooper.

Topps has their exciting new line of *Star Wars* caps set for release. These caps will feature characters and scenes from the *Star Wars* universe.

Western Graphics will be releasing a line of 3-D collector posters.

Fisher Pen Co. has two new *Star Wars* related pens coming out: the Rebel Fighter pen and The Force pen.

Advanced Graphics will have two new stand-ups shortly, including Chewbacca and Yoda.

Changes has some exciting new stipple images of *Star Wars* characters on T-shirts and sweatshirts.

Hallmark's Shoebox Division has new *Star Wars* greeting cards with images of the characters and humorous sayings.

Hamilton will be releasing new collectors' plates featuring artwork of the Millennium Falcon, the TIE fighter and Imperial Shuttle.

Galoob has new Micro Machine figure collections releasing shortly which include individual packages of Rebel Pilots, Imperial Pilots, Ewoks and stormtroopers.

Publishing—here are some upcoming releases for the *Star Wars* publishing program:

Bantam Books: *Ambush at Corellia* by

Roger McBride Allen (paperback—also Bantam Audio version), *The Courtship of Princess Leia* by Dave Wolverton (paperback), *Children of the Jedi* by Barbara Hambly (hardcover—also Bantam Audio Version), *Assault at Selonia* by Roger McBride Allen (paperback—also Bantam Audio Version).

Ballantine Books: 3-in-1 trade editions of *The Lando Calrissian Adventures* and *The Han Solo Adventures* and *The Star Wars Trilogy*, NPR Radio Drama of *The Empire Strikes Back*.

Highbridge: NPR Radio Programs of *Star Wars* and *The Empire Strikes Back* on CD with missing dialogue restored.

Berkley: *Young Jedi Knights: Heirs to the Force* by Kevin J. Anderson and Rebecca Moesta (paperback).

Infotainment World: *Dark Forces: The Official Players Guide*.

Random House: *Step-Up Adventure Books: Star Wars, The Empire Strikes Back, Return of the Jedi*.

Time Warner AudioBooks: *Dark Empire II, The Mixed Up Droid*

West End Games: *Star Wars Adventure Journal #5, #6, Madine's Intelligence Reports, Darkstryder Campaign*.

Dark Horse Comics: See Bob Cooper's Straight From the Horse's Mouth column this issue.



## ILM—INDUSTRIAL LIGHT & MAGIC

Industrial Light & Magic is hard at work on several movies coming out during

the summer of 1995. *Casper*, with 40 minutes of effects footage in it, is the largest project in ILM's 20-year history. They are also working on a remake of *Village of the Damned* for



ILM's latest project, *Casper*.

fright king John Carpenter: *Congo*, directed by Frank Marshall, who previously produced many blockbusters with his partner Kathleen Kennedy for George Lucas and Steven Spielberg including *Jurassic Park*, *Indiana Jones (I, II and III)*. Marshall also directed *Alive* and *Arachnophobia*. The Kennedy-Marshall team are producing *Indian in the Cupboard*, directed by Frank Oz (the voice of Yoda), which will also feature ILM's work during the upcoming summer. And ILM has started creating new elements which will be featured in the *Star Wars* Special Edition, to be released in 1997, the 20th anniversary of *Star Wars* original release.

## SKYWALKER SOUND

## SKYWALKER SOUND

Skywalker Sound

is also working on *Casper* as well as Kathryn Bigelow's *Strange Days*, *Nine Months* (for director Chris Columbus and starring Hugh Grant) and *Young Indiana Jones and the Attack of the Hawkmen*, the new *Young Indy* movie directed by Ben Burt and executive produced by George Lucas.



## LUCASARTS ENTERTAINMENT COMPANY UPDATE

LucasArts just released

*Dark Forces*, a 3-D first-person action game that introduces a new *Star Wars* story—with YOU as the hero. You step into the boots of rogue mercenary Kyle Katarn to hunt down and destroy an army of supermechanized stormtroopers called dark troopers. The first level of *Dark Forces* is available on the Internet and also is included on a demo available for free in many software stores.

This spring, two additional new titles will be released—*Full Throttle* and *Indiana Jones and his Desktop Adventures*. *Full Throttle* is an original adventure game in which Ben, the leader of a motorcycle gang and your alter ego, is framed for a murder and must clear his name, reveal the true murderer and stay one step ahead of the law. The voice of Ben is played by actor Roy Conrad and the game's villain, Adrian Ripburger, is portrayed by none other than Mark Hamill. *Full Throttle* will feature a full, original sound track, com-





plete with sound effects, ambient sounds and music by an authentic biker band, the Gone Jackals. Indiana Jones and his Desktop Adventures combines the best aspects of adventure and desktop gaming. As Indy, you're in Mexico in the 1930s saving Indian artifacts from treasure hunters. Each game of Indy Desktop can be won in under an hour and then a new game can be started. There are literally millions of different Indy mini-adventures, each with different endings, puzzles, characters and locations.

LucasArts is introducing several brand new titles at a new trade show in May—the Electronic Entertainment Expo. Stay tuned to *Star Wars Insider* for previews of these titles in upcoming issues.



## THX

We are very happy to announce that the Laser Disc Association has chosen the THX Laser Disc Program to receive its Laser Beam Award. This award is given to individuals who "have done the most to keep the light focused on the unparalleled quality of the laser disc viewing experience." The

award ceremony will be held in Santa Monica, CA. Other recipients will be the Voyager Company and James Cameron.

New films for the THX Laser Disc Program include: *Forrest Gump*, *Radioland Murders*, *The River Wild*, *Stargate*, *Terminator*, and *Terminal Velocity*.

The THX Laser Disc Program utilizes proprietary technology and exacting new standards that allow for optimal results in the mastering and duplication process of NTSC laser discs. These THX enhancements ensure that laser discs deliver the experience intended by the filmmaker to the consumer. Each laser disc produced under the program carries the well-known THX trademark and is fully compatible with all playback systems. The THX Test Signal for checking video quality at all stages of production received a U.S. patent in October, 1994, and is used throughout the production of all THX Laser Discs.

The THX Theatre Program just returned from a whirlwind trip to the Far East where there was tremendous interest in building THX Theatres. THX Consulting has begun work on the Planet Hollywood screening room in Paris, France.

Recent THX Theatres certified:  
Regal Virginia Center 14 — #8 Glen Allen, Virginia  
Cinema Palace — #3 Martigues, France  
EM Cinema — #1 Stuttgart, Germany  
Filmtheaterbetriebe Martin Cinema — #1 Bad Hersfeld, Germany  
Alameda Cinemas — #4 Seville, Spain  
Multicines America — #2 Malaga, Spain  
Excin Gran Turia — #6 Valencia, Spain  
EGV Seacon Square — #8 & #14 Bangkok, Thailand

The TAP (Theatre Alignment Program) group has been busy at work on the following new films:

*Heavyweights* (Buena Vista)  
*Man of the House* (Buena Vista)  
*Roommate* (Buena Vista)  
*Tall Tale* (Buena Vista)  
*Jefferson in Paris* (Buena Vista)  
*Gordy* (Miramax)

TAP provides State-of-the-art quality assurance services that address every aspect of the print manufacture process and the on-screen technical presentation of the prints. Services also include post-release theatre evaluations. 🍷



## AUSTRALIA

Reported by Australian correspondent Shane Morrissey

The Valhalla Cinema situated in Northcote, Victoria has held a long tradition, by annually showing a 24-hour special of science fiction movies. It is quite normal to turn up to the cinema with sleeping bags, pillows and some food stock. These 24-hour screenings start at 7:30 A.M. on a Saturday and go through to 7:30 A.M. the following Sunday. On this occasion, there was a full house in the 900-seat cinema. This 24-hour sci-fi marathon was shown on February 4th and 5th, 1995.

In the past, the cinema organizers have always shown *Star Wars* first, but on this occasion decided to show it last. These 24-hour screenings do suffer a high attrition rate of audience levels. At about the 21-hour mark into the marathon only about 200 people were left in the cinema. Once the second to the last film had finished, and during the intermission, it was quite a shock to see the cinema start to fill up again to capacity at 5:30 A.M.! *Star Wars* fans had come out of the woodwork and there was not a yawn in sight!

When Darth Vader made his grand entrance, the audience boomed and hissed; when Luke Skywalker first appeared on screen, the audience cheered their approval, as the young farm boy, soon to be hero, was introduced in the film. But the loudest cheer went to Han Solo, leaving nobody in doubt who their favorite character was.

When the credit "written and directed by George Lucas" appeared, the most deafening cheer I have ever heard in a cinema just exploded from the audience. Seeing *Star Wars* so early in the morning and being part of this audience proves that *Star Wars* has not lost its force!

## JAPAN

Reported by Japanese Correspondent Eimei Takeda

Fans are reassembling, waiting for both the new trilogy and the special edition of *Star Wars*. Magazines are eager to report current information about *Star Wars* by the reporters obsessed with the classic trilogy.

New generations are growing up with *Star Wars* undoubtedly via video, since even two to five-year-old kids recognize the golden robot as "soo-ree-pee-oh," referring to Threepio in Japanese. Imported Galoob toys are selling quite well in Toys 'R' Us here, showing no national borders exist in the toy world.

Perhaps the biggest barrier is in our language. Because of this, the manufacturers are making great efforts to overcome these problems. Japan is the only country that has the THX laser disc *Star Wars* trilogy with language subtitles, plus some dubbed dialogues for supplemental materials.

That's all for now from Japan. There will be more to report next issue!





## FRANCE

Reported by French Correspondent Patrice Girod

Every good *Star Wars* fan knows that Los Angeles, Orlando, Tokyo and Paris are now the four cities where lucky people can board a Starspeeder 3000 for an intergalactic flight en route to the moon of Endor. But what makes Star Tours at Disneyland Paris so different from the other ones? The answer is quite simple: As you exit the Starspeeder, you are forwarded to the Astroport Interstellar Services, an area filled with interactive games that will help you forget Captain Rex's piloting abilities.

As you enter this room, you will be greeted by a charming polyglot robot called Rox-M, and after a brief conversation with her, you will be assigned to the luggage inspection devices where your mission will be to detect and eliminate viruses inside Star Tours travelers' suitcases. Even if you don't succeed in this mission, you will be able to have your face photographed by a computer in order to have some fun distorting your own image by a touch of your finger on a computer screen. If you're pleased with your creation, you may purchase a print for a reasonable price at the Astroport's main desk. However, if the result is too horrible, an interview with a friendly computer will help you recover from this experiment by drawing your psychological profile. After all these experiments, and if you still have some energy, you will be able to consume it on a multi-player video game called Starcourse. Standing on a movable platform, a giant joystick in your hands, you will have to exhaust yourself in order to pilot your spaceship through the stars on the giant screen with your body movements.

The rerelease by Fox Video of the new wide screen re-mastered version of the *Star Wars* saga has been postponed for October and will be available both in French and in English with French subtitles. And after a long expectation, *The Young Indiana Jones Chronicles* finally made its debut here last Christmas. Since the broadcast the network aired the series on a weekly basis with one episode every Saturday afternoon. And just 13 days prior to "Young Indy's" first appearance on TV, the first *Star Wars* roleplaying game French Cup was organized in Nancy, gathering nearly 300 players. That huge success makes one think that a second edition of this competition seems to be inevitable!

## GERMANY

Reported by German Correspondent Oliver Denker

All over Germany organizers summon their local "Rebel outposts" together once every month for a "Sarlace Dinner." Although

called the "Sarlace Dinner," it's more of a civil family outing, and over the last 16 years, these "outings" have become a long and lasting tradition in German fandom. In fact, these dinners have spread all over the country.

Members of the unofficial German *Star Wars* Fan Club, the ESWFC, often wish to have some kind of regional gathering where they can meet people who share their enthusiasm for the saga. The ESWFC magazine offers the opportunity to link up with a regional, interest or roleplaying group, or a *Star Wars* dinner. And of all these events, the "Sarlace Dinners" have turned out to be the most popular. These groups of 10 to 30 fans develop an amazing creativity. They often decorate the place and expand the dinner beyond its normal function to include a wide range of other activities, from lectures to slide shows and costume contests. This can be at times quite a sight, especially when some fans turn up in their self-made costumes. Imagine your local pizza place being taken over by Darth Vader and company!

## ITALY

Reported by Italian Correspondent Gian Paolo Gasperi



Italian dance performance of *Star Wars*.

This spring, Sperling & Kupfer will finally release the long-awaited final chapter of Timothy Zahn's *Heir to the Empire* trilogy—*The Last Command*, to the delight of many fans. (The sci-fi genre is not that popular in Italy, and therefore Italian fans have been complaining that they had to wait too long to read new *Star Wars* books.) The success of *Heir to the Empire* and *Dark Force Rising*, though, has now convinced Sperling & Kupfer to release at least two new *Star Wars* books per year. By the end of the year, Dave Wolverton's *The Courtship of Princess Leia* will hit the bookshelves, to be followed, in 1996, by Kevin J. Anderson's *The Jedi Academy Trilogy*.

As for *Star Wars: The Roleplaying Game*, early this year Stratelibri published, in Italian, two new adventures, *Domain of Evil* and *Politics of Contraband*. Late this spring is due *The Star Wars Sourcebook*, one of the most sought-after sourcebooks to be released in Italian.

*Star Wars* has reserved a special place also at EmpireCon, an Italian Media Convention, which is scheduled from the 29th of April to the first of May in Perugia. EmpireCon is a media-oriented convention, modeled after the American ones, in which fans gather together to display material, watch projections, hold panel discussions, play roleplaying games and more.

Also worth note is the traditional and most popular Italian *Star Wars* fan convention, AllianceCon, which will take place from April 28th to May 1st in San Marino.

Italian fandom offers striking examples of *Star Wars* passion other than established fan clubs. That's the case of professional illustrator Daniela Durlotto, for instance, who paid her own personal homage to *Star Wars* with a dance performance. The performance was staged in July 1994 at the Teatro Tenda a Strisce in Rome, and involved a "cast and crew" of over 30 people! Directed by choreographer Antonella Parravicini, and to the music of John Williams, the show retold the story of *Star Wars* through dance.

## UNITED KINGDOM

Reported by British Correspondent Jane L. Garner

Not content with merely watching their heroes on screen, thousands of UK fans have been taking the opportunity to get some hands-on action with the release of the third in a trilogy of computer games from LucasArts distributed by JVC. Called, not surprisingly, *Return of the Jedi*, it was released last Christmas on the Super Nintendo format.

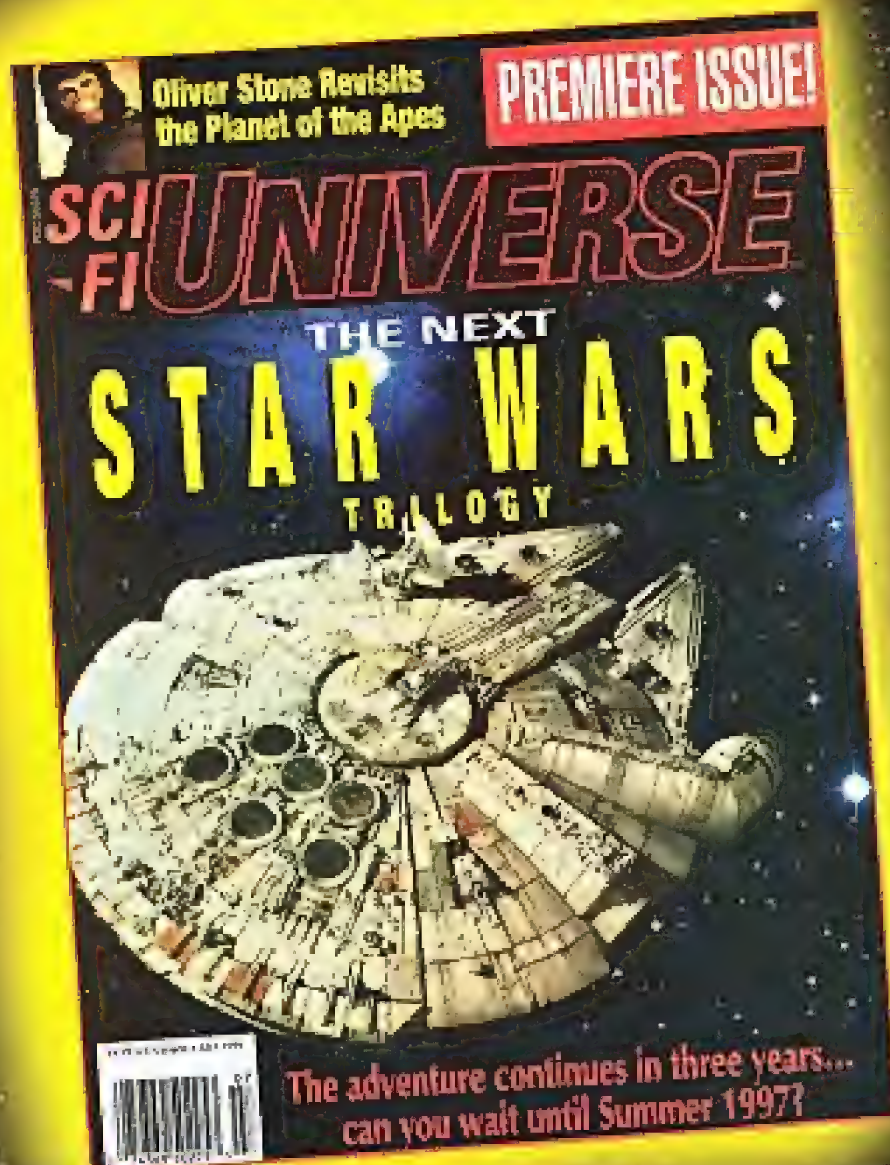
Exciting new products on their way into British stores soon include a range of toiletries; holographic gifts (including puzzles, wall charts, postcards and greeting cards from AH Prismatic and from Spear-mark International Ltd.); a great range of melamine wear; as well as clocks and watches, including an incredible Darth Vader talking alarm clock—guaranteed to bring you back from the dark side every morning!

The constant flow of new licensed product proves what we already know, that everything *Star Wars* is highly collectible, and UK fans will get a chance to further fill up their spare rooms at a *Star Wars* Collectors Day on July 30th. This is set to be a great event with up to 1500 fans expected to attend. As well as displays of original product, there will also be licensees exhibiting with the latest gear for sale as well as an auction and a question and answer session with guests from the films. All profits will be going to charity. For more information write to: Grange Farm, Great Linford, Milton Keynes, Bucks, England. ☐





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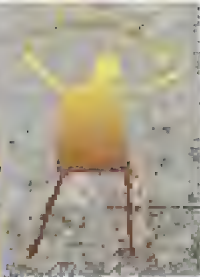
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# LUCASARTS



## The Real Characters at LucasArts

by Sue Seserman

I've spent the last year introducing you to many of the characters created by LucasArts for our interactive games. Among others, you've met Purple Tentacle (Day of the Tentacle), a highly intelligent, mutated appendage bent on taking over the world; Sam and Max (Sam & Max Hit the Road), a canine Sam Spade and his hyperactive rabbit crime fighting partner; Kyle Katarn (Dark Forces), a mercenary for hire enlisted by the Rebel Alliance to steal the Death Star plans and then seek out and destroy the deadly dark troopers; Ben (Full Throttle), a motorcycle gang leader who is framed for a murder; and, of course, interactive versions of Indiana Jones, Luke Skywalker and Darth Vader.

As fascinating and diverse as these digital characters are, their flesh and blood benefactors are the true characters at LucasArts. In the following short interviews you'll meet a variety of these characters—a music maker, a "surfer", an exterminator, a galaxy grower, a film convert and a visionary. I'm sure you'll be pleased to make their acquaintance.

### Sounds like ...

Sound tracks in interactive games are taking on the same importance as they do in films. Music evokes mood, suspense and emotion; voice communicates personality; sound effects add punctuation; and ambient sound makes the experience feel real. Peter McConnell is one of a four-person team that creates all the sound for LucasArts titles.

**SWI:** What is your role at LucasArts and what in your background led you there?

**Peter:** I'm a composer and music software designer. I came to LucasArts as a result of my involvement in acoustic and electronic music, and my work experience in

software for music gear. I studied electronic music at Harvard and since graduating, have put together a number of psychedelic rock bands. I sing and play electric violin, guitar, five-string banjo and keyboard. My software experience was at Lexicon, a company in Massachusetts which makes electronic sound processing gear for musicians. At LucasArts, I've used my technical and programming skills as a co-developer of our patented iMUSE (Interactive Music and Sound Effects) system. My composition skills have been put to use in contributing music and sound for several LucasArts products including Monkey Island 2, Indiana Jones and the Fate of Atlantis, X-Wing, Day of the Tentacle, Sam & Max Hit the Road, TIE Fighter and Full Throttle.

**SWI:** What's the importance of sound to the gaming experience?

**Peter:** Sound makes the image come alive. If it's not there, you have beautiful moving pictures, but no illusion of reality. Just try turning off the sound on your TV sometime and see how flat the experience becomes.

**SWI:** How has the sound experience in games changed in the last five years?

**Peter:** Basically, it's just gotten better and better as the technology permits. The wider availability of better and cheaper sound cards for the PC has been a big factor in this advancement. In particular, most sound cards now have stereo digital output, and we can now store vast amounts of digitally recorded music on CD-ROM. This means we can move away from playing music on the "synthesizer" part of the sound card, and just play recorded music directly off the CD-ROM. This is opening up a whole new world for us and for players of our games.

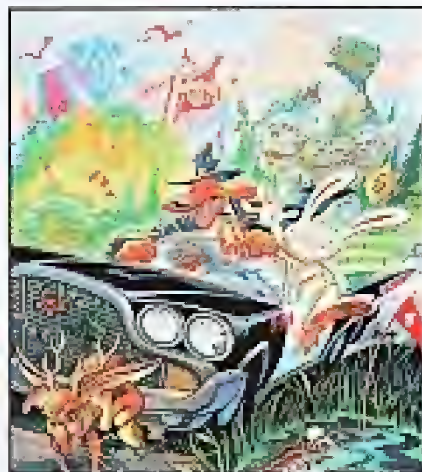
**SWI:** How does LucasArts approach sound design?

**Peter:** In music, we go for both high musical and audio quality, as well as for interactivity. The quality has taken a major leap with the onset of live recorded music. LucasArts has always been a pioneer in interactivity with the iMUSE system, originally developed for MIDI synthesizer cards. With Full Throttle, iMUSE is working with all digitally recorded music for the first time.

For sound design, we take our inspiration from the tradition of high quality sound in the Lucasfilm movies. There's an attention to detail there and a preference for using natural, preferably custom-recorded sound over off-the-shelf library sounds and synthesized sounds. For example, in Full Throttle we'll mix in animal sounds with our motorcycle sounds to make the bikes sound more ferocious.

**SWI:** Tell us about the title you're working on now—Full Throttle?

**Peter:** Full Throttle will set a new high-water mark for both sound effects and music. The game literally explodes with sound—more sound effects, richer sound effects, and our first all-digital score of custom-recorded music. The voice acting, too, is phenomenal. The action scenes will have rock music recorded from a live band. The Gone Jackals; and live rock is just what you want to hear when you're riding a mo-



Top: LucasArts Sam & Max Hit the Road. Above and left: Two of LucasArts' creative team—Daron Stinnett, project leader for Dark Forces and composer and music software designer, Peter McConnell.





motorcycle, right? The game is sonically larger than life. Nothing out there now even comes close.

## Hang Ten

Surfing has taken on a whole new meaning in the last year. Now, instead of finding surfers hanging out at beaches, you find them parked in front of their computers "surfing the Internet." The escalating importance of the "information superhighway" as a means of communicating with our customers, combined with the growing population of new computer owners, has compelled us to expand and carefully train our product support department. After all, they're in touch with thousands of our customers every day. Jason Deadrich is a supervisor in our product support group.

**SWI:** Why is product support so important?

**Jason:** We're really the only direct link to our customers, like the front line. Product support takes over after the game has reached its final destination—the customer's computer. We help customers correct problems they may be having running the title. We also provide customer feedback to the game designers for consideration in future releases.

**SWI:** How has the department changed to accommodate the rapidly growing interactive entertainment audience and new game players that go along with it?

**Jason:** To help service the new gamers, we're changing in many ways. We've increased our availability to our customers significantly by adding additional technical support members to our team, expanding our hours of operation and increasing our online support. We're also working with development to incorporate helpful utilities to our new titles, such as a built-in boot-disk making program. We're doing our part to try to make a "plug and play" experience for the gamer. Overall, the department is geared up and ready to assist!

**SWI:** "Surfing the net" seems to be such a hot topic these days. What's LucasArts presence on the Internet?

I'm proud to be part of the team that is building an off-ramp on the information superhighway to LucasArts. Currently, we serve customers on many online services, including CompuServe, America Online, Genie and our private LucasArts bulletin board, and soon we will launch the official LucasArts Entertainment Company worldwide web site. From this site, customers will be able to browse through news about our company, receive technical support for our products, check for job openings and even check out products in the on-line version of our magazine, *The Adventurer*. Get those Internet accounts now—this will be the place to be!

## You've Heard of the Terminator; Now Meet the Exterminator

Before my initiation into the world of computers, I could take care of my bug problems with a fly swatter. But computer software brings with it a whole new kind of infestation—those pesky computer bugs. And can they ever byte! Lucky for LucasArts—and our customers—we have Mark Cartwright, the Exterminator, and his crew of computer insect eradicators. Mark runs our Quality Assurance department. This is the last stop our games make before heading out to our customers. Mark and his crew of testers play each game for hours on end searching for bugs, crashes and glitches, so when a game finally ships, it's as close to perfect as possible.

**SWI:** What kinds of things are your testers testing for?

**Mark:** We hunt for "bugs." Bugs are mistakes in the coding that make the game behave in an unintended manner. The worst kind of bug is when a game crashes or locks-up somewhere along what's called the "critical path," making it impossible for the player to finish the game. Other bugs aren't as serious but are still tracked down and eliminated, like small inconsistencies in art and graphics or interface issues that may confuse the player or inhibit game play.

**SWI:** How do the testers interact with product design teams?

**Mark:** Interaction with the designers is central to testing. We could sit around collecting bugs for weeks, and it won't do any good at all unless the designers are addressing the issues we raise. Testers are in constant communication with the design team, in particular the programmers. As testers find bugs, they enter each as a record in a database. The programmers then respond to each bug (usually by attempting to fix it) and supply testing with a new version of the program.

The testers then check their bugs against the new version and update their status accordingly. This process usually goes round and round for weeks until the game is ready for code release.

**SWI:** A lot of people would think that being a LucasArts tester is a dream job—you get to play games all day. What qualifications do your testers have?

**Mark:** For many folks it is a dream job, but a job it remains. The people in this department are always aware that it is their responsibility that the LucasArts name continues to be associated with the highest standards of quality. The qualifications for being a LucasArts tester vary according to the position held within the department. One of the most important assignments a tester can have is that of Lead Tester. This person is responsible for all testing on a particular project or platform. Applicants are never given a Lead Tester assignment upon hiring. We like anyone with that much responsibility to have worked in the department for some time. For people starting out in the job, it helps to have an extensive background in computer games, as well as a good understanding of their various platforms. Since the greater portion of what LucasArts publishes is PC-based CD-ROM titles, it also helps to have a strong background in one or more popular operating systems and familiarity with PC troubleshooting.

## Expanding the Universe

When George Lucas created the *Star Wars* trilogy, he gave us a gift that continues to give. We're privileged to be able to develop games that not only include the characters, locations and plots of the films, but also introduce new *Star Wars* stories, heroes and villains. *Dark Forces* takes us on a thrilling, parallel adventure to the *Star Wars* movies. There's one crucial difference—in *Dark Forces* YOU are the hero; the fate of the galaxy rests on your shoulders. Daron Stinnett, the project leader on *Dark Forces*, led a team of more than 20 programmers, artists and sound specialists to make this new *Star Wars* adventure a reality.

**SWI:** You actually came to LucasArts from another game company. What prompted you to make the jump?

**Daron:** I really wanted to be part of an extremely creative environment that was focused on getting high quality products to market. LucasArts never loses sight of the real goal: creating great games. Producing a product in that environment was a real joy.



Left: LucasArts project leader Hal Barwood and, above right, the computer-animated character of Ben, a motorcycle gang leader, from LucasArts new release, *Full Throttle*.





**SWI:** How does a development team work? What are the different roles? Who contributes what?

**Daron:** When we started *Dark Forces*, there was some division of responsibility based on each team member's skills. Ray Gresko created the 3-D engine, Justin Chin developed the story, and Winston Wolff created our tool set. However, as the game progressed, we all contributed where we could to improve it. It isn't possible to anticipate all aspects of a large project, so throughout the process, people are shifting roles in order to get the job done. I think this is one of the most interesting aspects of making video games.

**SWI:** *Dark Forces* should be a big hit. What are you trying to accomplish with the game?

**Daron:** Each *Star Wars* game that we've done has brought the *Star Wars* universe more to life. My goal was to extend that tradition and allow players to experience something that they hadn't done before. With *X-Wing* and *TIE Fighter*, players were able to experience space combat. But *Dark Forces* is the first time someone can explore the *Star Wars* universe on foot. I wanted to make that experience feel genuine, as well as entertaining.

**SWI:** Creating a new *Star Wars* story is a big responsibility. How did you approach making up a new *Star Wars* adventure? Did you have to work closely with Lucasfilm?

**Daron:** I relied on many people both inside LucasArts and at Lucasfilm to be sure that we were true to the *Star Wars* stories. We have lots of people at LucasArts who are huge fans, and we utilized their knowledge as often as possible. In addition, George Lucas helped us out by giving us feedback on important aspects of the game, such as the design of the new dark troopers.



President and CEO of LucasArts, Randy Komisar.

## From Movies to Multimedia

Previously considered a niche industry, interactive games now are claiming their rightful place among film and television as a legitimate form of popular entertainment. Large production studios are testing the interactive waters by forming interactive divisions, buying or aligning with existing computer game companies or investing in interactive start-ups. It's interesting to note that the relationship between LucasArts and Lucasfilm is the oldest (since 1982), and arguably the most successful, marriage between an interactive entertainment company and a film company. The game business had always held intrigue for LucasArts project leader Hal Barwood, who spent most of his career in the film business writing, producing and directing movies including *Warning Sign*, *Sugarland Express* and *Dragon Slayer*.

**SWI:** Your first game at LucasArts was *Indiana Jones and the Fate of Atlantis*. This was the first original Indy adventure created exclusively for interactive entertainment. How did you approach this challenge?

**Hal:** My approach was to make the game as Jonesy as possible, with characters, scale and exoticism to equal the movies.

**SWI:** Now you're embarking on a very different kind of Indy adventure. Tell us a little about *Indiana Jones and his Desktop Adventures*—what the game is all about and why you decided to take a different tack with this project.

**Hal:** This is a game for avid but impatient players—people like me—who love to dabble, but don't want to make the commitment to a long, difficult challenge, which is what most adventure games are. Here you can experience some of the profound problems Indy faces in Mexico as he tries to prevent unscrupulous treasure hunters from looting the country of its dazzling heritage, and you can crack all the puzzles and defeat all the bad guys in half an hour. Game over! But then, when you're ready, you can click a button and create a whole new adven-

ture—with a new quest, new locations, puzzles and characters—and start over! It's fun, it's quick, you win! Again and again!

## Use the Force, LucasArts

Luke had Obi-Wan. Indy had Marcus Brody. LucasArts has Randy Komisar, our president and CEO. He ensures that our "organic" approach to game development—allowing game concepts to emanate from the creatives that execute them—is supported by an invisible framework of business services. He knows that projects driven from their inception by the talent that creates them will reflect the passion, intelligence and ingenuity of the development team. His background is varied, including rock and roll promotion, law and pen computing. But amazingly, all these disciplines have combined to prepare him to lead LucasArts into the next generation of interactive entertainment.

**SWI:** What made you decide to get into interactive entertainment after a career that focused more on the business side of the computer industry?

**Randy:** Before I even knew the computer industry existed, I worked with a small production company in the Northeast promoting rock concerts. It was there that I developed a real taste for working with creative talent.

Later, I moved into the technology industry. I have always been more interested in what technology can do for people than the technology itself. I joined Apple because of the promise of user-friendly computing. I moved on to Claris Corporation because I believed powerful software was measured by ease of use, not feature lists. I signed up with GO Corporation to transform computers into pen-based digital assistants. When it came time to pursue my next challenge, it was clear that the content that

technology could deliver was far more important than the technology itself. I chose to marry my lifelong love of entertainment with my experience in technology. And when I looked around at the players, it was obvious to me that nobody does it better than LucasArts.

**SWI:** What have been and will be your biggest challenges in running LucasArts?

**Randy:** Reinforcing the highly creative production culture while establishing the company as an independent publisher. In short, ensuring that our products continue to be fresh, innovative and top quality and our environment continues to be fun and creative, while positioning the company as a leader in supporting our market channel partners.

**SWI:** Will LucasArts be doing games for the next *Star Wars* movies?

**Randy:** We're only in the planning stages, but rest assured that interactive entertainment titles from LucasArts will be a big part of the next *Star Wars* movies. George believes in games, and sees them as an important medium for transporting the audience into the *Star Wars* universe. I can't wait!

There are about 150 people who work at LucasArts. I'd love for you to meet all of them, but I'd have to have the next five issues of the *Star Wars Insider* all to myself to do it. So instead, you've met an interesting cross section—people involved in the conception of a game and after its completion; people creating new worlds and bringing those worlds to life with sound; people focused on the future of the industry and on the most minute detail of the game about to be released.

It's because of the diversity and dedication of the humans at LucasArts that those other characters—the digital ones—are the most interesting and "alive" in interactive entertainment. 🌌





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# SCORING THE TRILOGY

## MAY THE FORTE BE WITH YOU

by Lukas Kendall

Few film scores have burnt themselves into moviegoers' psyches to the extent of John Williams's scores for the *Star Wars* Trilogy. Fans know the tunes—the bold, brassy main theme, Darth Vader's "Imperial March," Leia's beautiful melody—and for years only the tunes were represented on record albums. There was a two album set for *Star Wars*, a similar two-LP set for *The Empire Strikes Back* (infuriatingly stricken of half its tracks for CD release), and a single LP for *Return of the Jedi*; also a handful of well-done orchestral re-recordings and more than a handful of hideous pop ones, from the years when every popular film theme needed an accompanying disco version. But you can't fool film music fans—they know whether or not there's hours of great music (often buried by sound effects in the films) on an album.

Releasing a sound track album is complicated. It can cost a fortune—when scores are recorded with union musicians in Los Angeles or London (the *Star Wars* films used the London Symphony Orchestra), "re-use fees" are mandated in order to put that music on an album. (In other words, the musicians get paid their salaries all over again whenever the music is "re-used" in another medium.) This alone has blocked many sound track albums from happening, and limited the lengths of those that do.

There's also the problem of licensing. In the case of *Star Wars*, all three scores were licensed by Lucasfilm to outside record labels, and over the years the rights changed hands. Finally they ended up at the Polygram label. Polygram's CD issues of *Empire* and *Jedi* were woefully lacking, but to a huge label like that, the cost of pulling the albums and re-releasing them in superior versions was obviously not worth it—they have much more popular records they can sell, and who buys sound tracks, anyway?

In 1993 the licenses for the three sound tracks reverted to Lucasfilm, and having been besieged by letters for a decade absolutely demanding the music for Luke cutting off Vader's hand, for example, they knew a comprehensive reissue was in order. And, what better label to do it than the newly restarted 20th Century Fox Records, from the studio which has handled *Star Wars* from the beginning? (I know I always thought John Williams wrote the Fox logo, not Alfred Newman, and was surprised as a kid to hear it on other films.) After the usual thrilling negotiations, a release date of November 23, 1993 was set and Fox record producer Nick Redman found himself in the difficult position of having to put it all together in less than six weeks—the deal had been signed in July and Arista (the manufacturer and distributor) needed all the materials by September in order to beat the Christmas pressing plant rush.


Enter a new problem: source materials. The actual master tapes were not on a shelf labeled *Star Wars* in John Williams's studio, or anywhere else. They had to be found, and in the case of *Empire*, nobody knew where they were! Thankfully, somebody at Lucasfilm found *Empire* back-up tapes and they had deteriorated to the point where just playing them back and transferring them to digital almost destroyed them.

Then the problem arose of how to configure the box and best arrange the three scores onto four discs. It was decided to put the double album to *Star Wars* on disc one, the original double album to *Empire* on disc two (both resequenced), *Jedi* on disc three (what should have been a double album) and then additional unreleased cues and alternate takes on disc four. There's no pleasing everybody—not every last note would fit, and the albums had originally been sequenced by John Williams out of order with the films. (The idea was to create a better "musical flow," but

fans want their music nice and chronological nowadays. Go figure.) Williams had even combined cues from different parts of each film into single tracks, and those were left alone, with yours truly trying to explain in the copious liner notes where everything goes.

In a precious few weeks the music was mastered, the artwork approved, the discs pressed, and *Star Wars Trilogy: The Original Soundtrack Anthology* (Fox/Arista 07822-11012-2) hit malls everywhere where someone had the sense to order it. It stayed on the *Billboard* classical chart for nearly a year and continues to sell as fast as Arista can manufacture it—not bad for previously released non-pop film scores from 15 years ago.

Are fans grateful and happy that they can pop four CDs into their machine and listen to five hours of *Star Wars* music straight, drool pooling up in the corners of their mouths as Williams's magnificent music carries them off to a different world? Of course! But they also want more, and it's true there are additional cues and alternate takes not on CD. So here's the good news: Currently planned for February 1997 (to coincide with the theatrical *Star Wars: Special Edition*) is a two-CD commemorative set of the *Star Wars* sound track, with every last shred of music in existence, including that thrilling 22 second cue heard after Luke and Uncle Owen have purchased Artoo and Threepio. True, this is only music to the first film, but you have to start somewhere.

In future columns I'll discuss some of the as yet unreleased *Star Wars* music, the process by which the scores were written and recorded, composer John Williams, and music to other Lucasfilm projects—including the popular (and woefully hard to get) scores for a certain adventurous archaeologist. 

Lukas Kendall is the Publisher and Editor of *Film Score Monthly*.





# STAR WARS

by Jon Bradley Snyder

**R**otund Manhattan businessmen in charcoal suits clog the stairwells in midtown Manhattan, clutching fat cigars in one hand and Barbie Dolls in the other, discussing foreign distribution rights with Brazilian retailers while Metro Transit cops pose for pictures with RoboCop and Earthworm Jim on the street below. This is the Big Apple, the 92nd Annual Toy Fair, the largest Toy trade show on planet Earth. You've gotta love it, because if you don't you're li-



that would bring the toy world to its knees. We found it on Wednesday when Oddz On Products made the stunning announcement that it was reintroducing the Rubik's Cube.

Just kidding. Yes, the Rubik's Cube is supposed to be coming back but it was far from the biggest story. The big story is how completely toys have evolved in the years since *Star Wars* first came out. Today no toy exists in a vacuum. Most successful licensed franchises exist in at least five mediums at once. You've

## CONQUERS

able to get swept away in the craziness. Stand in the same place too long looking confused and you're likely to get broadsided by herd of six foot stuffed teddy bears. Toy Fair is a trade show like no other. Not only is it saturated with all the fantastic creations we associate with kids' toys, but it's so darn big, and jam packed. This show cannot be contained under one roof; it's a sprawling octopi spread over a dozen buildings in midtown Manhattan as well as the



got your toy, then you've got your video game, your comic, your novelization, your TV show, and your feature film, and one integrated marketing strategy ties them all together. Ironically *Star Wars*, the consumer phenomena that single-handedly revolutionized the licensed toy biz in the late 70s, is probably the most successful licensed franchise at Toy Fair this year that does not have a new television or motion picture property available this calendar year.

## TOY FAIR

Javits convention center. But don't brave the elevator lines unless you're on official business. Most manufacturer's showrooms are available by appointment only. These people are dead serious about the business of toys.

According to *Toy Book* magazine, licensed toys generated over 70 billion dollars in revenue worldwide last year. That's the most ever and an increase of 5% over the previous year. The *Insider* went to Toy Fair to find out where *Star Wars* fit into the toy universe. We also wanted to uncover a shocking story



Other properties, like *Aliens/Predator*, have faded fast with the lack of new motion pictures, while *Star Wars* builds up steam—and nobody even knows what the new films are going to be called yet. This is doubly amazing when you consider the fact that *Star Wars* doesn't have the publicity hype of a Sony, or a Time Warner, or any other of the world's largest multinational media conglomerates behind it. What *Star Wars* does have are millions of devoted fans whose loyalty to the *Star Wars* universe is legendary. At Toy Fair we got a sneak peek at what we'll be buy-







Galoob's new stormtrooper transforming playset.



Galoob's planet Dagobah playset.



Galoob's Tatooine playset complete with mini Jabba's Palace.

ing this year.

Galoob continues a generous expansion of its *Star Wars* Micro Machines line with several new toy sets due out this year. In April they will release the Planet Dagobah and the Planet Tatooine playsets simultaneously. The Tatooine set features a mini Jabba's Palace and is notable for the inclusion of the Leia slave outfit figure, the first time this outfit has made it into a toy. Following not long after will be two new transforming playsets, the stormtrooper/Death Star and the Chewbacca/Endor. Also around this time will be a large set of individual droid figures. In the fall Galoob will release its biggest transforming



Galoob's largest transforming playset, the *Millennium Falcon*/Rebel Base.

playset yet, the *Millennium Falcon*/Rebel Base. Kudos to Galoob for including a mynock with this set, another first for the *Star Wars* toy universe. If this weren't enough they are also issuing three special collector's sets of vehicles, one from each movie, with a special all-silver finish that's supposed to show more detail.

Rubie's Costumes is issuing a new line of *Star Wars* costumes featuring Darth Vader, stormtrooper, C-3PO, Chewbacca and Princess Leia. Like Rubie's popular *Trek* costumes these are detailed to look like those that appeared in the movie and come in both a children's version and a more expensive deluxe edition. Rubie's is making lower-priced full head masks that can either be bought with a whole costume or separately. At only \$20 bucks a pop we should be seeing an army of Vaders this fall. They also have a cool flashlight lightsaber that extends like an antenna at the flip of the wrist for a reasonable \$5. Although these are primarily Halloween items Rubie's plans to make the costumes available year-round at specialty stores starting in late summer.

Remco is adding *Star Wars* licensed products to their Erector-esque Steel Tech toy line. This fall you'll be able to buy the *Millennium Falcon*, X-Wing, and Darth Vader's Tie Fighter as part plastic, part steel girder and rivets model kits that you assemble. Remco's VP of Marketing Jerry Goldhand said he was excited about the Steel Tech *Star Wars* license. He also made an interesting observation on the toy industry. According to Jerry, January has now passed November as the second highest volume month for toys after December, largely because of the increasing trend of giving kids money and letting them buy their own toys.

Applause is in high gear in their first year as a licensee. They will be offering character mugs, and PVC figures—the coolest of which is Han Solo in a stormtrooper outfit with removable helmet. For the serious collector Applause is making a series of four signed and numbered Ralph McQuarrie lithographs. Each has two parts, a production painting on top with a composite of pencil sketches on the bottom and comes mounted in a ready-to-hang plastic case. These will retail for around \$100.

Ertl, the company that owns AMT/MPC and produces *Star Wars* model kits, introduced a few neat new items. A highly detailed *Slave I* will be offered for the first time. There will also be a new flight mounted X-Wing, and an especially nifty fiber-optic lit *Star Destroyer*.

Decipher, in association with Parker Brothers, is developing a new customizable card game for the *Star Wars* universe. The game will hit stores this fall with a basic set and expansion packs. Parker Brothers will be handling the mass market version which should be widely available at outlets like WalMart.

For the avid fan it's great to see so many new licensees getting into







# JAWA TRADER

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AUTHENTIC LIFESIZE  
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FOR THE FIRST TIME EVER, LUCASFILM IS RELEASING THIS AUTHENTIC REPLICA OF EVERYONE'S FAVORITE JEDI MASTER, YODA! STANDING 26" TALL (THE ACTUAL SIZE OF THE YODA FIGURE IN THE MOVIES!) EVERYTHING ABOUT THIS FIGURE IS PAINSTAKINGLY REPRODUCED FROM THE ORIGINAL YODA IN THE LUCASFILM ARCHIVES. THE FIGURE IS PRODUCED IN LATEX WITH A FOAM FILLING AND HAS AN ALL-WOOL COSTUME, TARNISHED BY HAND TO GIVE IT AN "OLD" LOOK. THE FIGURE STANDS ON A FINISHED WOOD BASE COMPLETE WITH A BRASS PLAQUE AND IS INDIVIDUALLY NUMBERED. COMES WITH A CERTIFICATE OF AUTHENTICITY SIGNED BY LUCASFILM AND THE ARTIST. LIMITED TO ONLY 9500, THIS WILL BE ONE OF THE MOST SOUGHT-AFTER COLLECTORS' ITEMS EVER. DUE TO THE LIMITED SUPPLY OF THIS ITEM, WE URGE YOU TO PLACE YOUR ORDER NOW AS THESE WILL NOT LAST LONG!

**LYODA    Price: \$399.00**



## STAR WARS PLATES

THESE PORCELAIN COLLECTORS' PLATES FROM THE HAMILTON COLLECTION ARE 9 1/4" IN DIAMETER AND FEATURE ARTWORK FROM THE THREE *Star Wars* FILMS.

- |      |                                |
|------|--------------------------------|
| LPT1 | <i>Star Wars</i>               |
| LPT2 | <i>The Empire Strikes Back</i> |
| LPT3 | <i>Return of the Jedi</i>      |
| LPT4 | <i>Millennium Falcon</i>       |

PRICE, EACH: \$37.50



## A Star Wars Fan Club Exclusive



LMED2



LMED1



LMED3

## CLASSIC STAR WARS PEWTER MEDALLIONS

SCULPTOR L. ALAN NOBLE HAS CREATED, FOR THE FIRST TIME IN *Star Wars* HISTORY, A SERIES OF FINE PEWTER MEDALLIONS, AVAILABLE EXCLUSIVELY THROUGH THE OFFICIAL *Star Wars* FAN CLUB.

THESE BEAUTIFULLY CRAFTED 4" PEWTER MEDALLIONS, DEPICT THREE OF THE MOST FAMILIAR JEDI KNIGHTS IN THE *Star Wars* TRILOGY: OBI-WAN KENOBI, YODA AND DARTH VADER. THESE MEDALLIONS ARE SURE TO BE A SOUGHT AFTER COLLECTIBLE, AND ARE AVAILABLE ONLY THROUGH THE *Star Wars* FAN CLUB. COMES WITH CLEAR PLASTIC DISPLAY STAND.

- |       |                |
|-------|----------------|
| LMED1 | OBI-WAN KENOBI |
| LMED2 | YODA           |
| LMED3 | DARTH VADER    |

PRICE, EACH: \$38.95



LMUG2



LMUG3



LMUG1

## STAR WARS TRILOGY STEINS

- |       |                                |
|-------|--------------------------------|
| LMUG1 | <i>Star Wars: A New Hope</i>   |
| LMUG2 | <i>The Empire Strikes Back</i> |
| LMUG3 | <i>Return of the Jedi</i>      |

PRICE, EACH: \$30.00



## PEWTER STAR WARS VEHICLES AND CHARACTERS

FROM A GALAXY FAR, FAR AWAY,  
RAWCLIFFE PRESENTS YOUR FAVORITE  
VEHICLES AND CHARACTERS FROM  
THE *Star Wars* SAGA. SIZES AND  
PRICES VARY.

LM1 *Millennium Falcon* (5 1/4"  
DIAMETER, 2 1/4" HIGH)  
Price: \$115.00

LM2 *TIE FIGHTER* (4 1/4" WIDE, 6"  
LONG, 2 1/2" HIGH)  
Price: \$135.00

LM3 *X-WING FIGHTER* (3" WIDE, 4  
1/2" LONG, 2 1/2" HIGH)  
Price: \$95.00

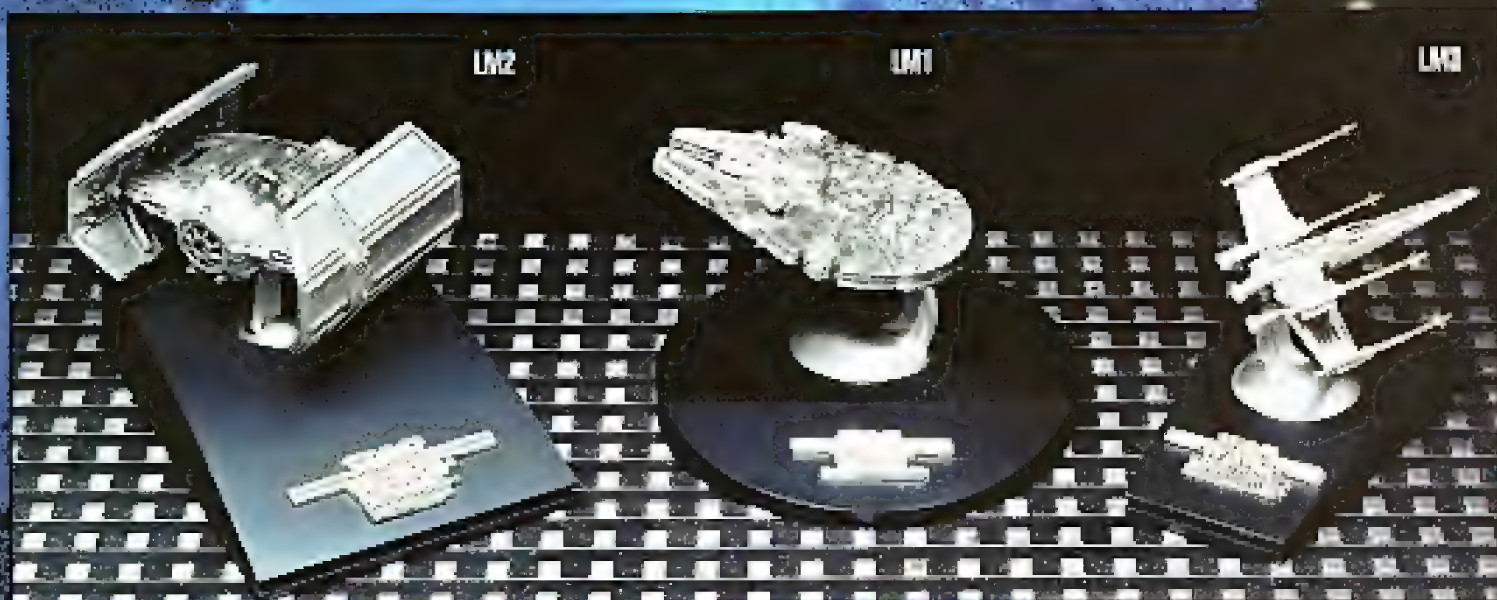


LM4 *Yoda*  
LM5 *Ewok*  
Each 1 1/2" TALL  
Price, Each: \$12.50

LM6 *R2-D2* (1 1/2" TALL)  
LM7 *Princess Leia* (2 1/2" TALL)  
LM8 *Luke Skywalker* (2 1/2" TALL)  
LM9 *Han Solo* (2 1/2" TALL)  
Price, Each: \$17.50

LM10 *Stormtrooper*  
LM11 *Boba Fett*  
Each 2 1/2" TALL  
Price, Each: \$19.50





LM12 Chewbacca (3" tall)

LM13 Dai-Wan Kemon (2 1/2" tall)

Price, each \$27.50

LM14 Darth Vader (2 1/2" tall)

Price \$30.00

LM15

LM16

A-wing fighter

B-wing fighter

Each 3" long

Price each \$40.00

LM17 Imperial Star Destroyer (4" long)

Price each \$75.00





**STAR WARS: A NEW HOPE TIN TRADING CARDS LTC1**



**THE EMPIRE STRIKES BACK TIN TRADING CARDS LTC4**



**THE STAR WARS GALAXY TIN SET LTC5**

**STAR WARS TIN TRADING CARDS (above)**

THE UNIQUE COMBINATION OF DURABLE METAL, FASCINATING NARRATIVE, AND SPECTACULAR GRAPHICS AND PHOTOS MAKES THESE SETS OF 20 TIN TRADING CARDS A GREAT COLLECTIBLE. LIMITED TO 49,900 SETS.

- LTC1 *Star Wars: A New Hope*  
 LTC4 *Star Wars: The Empire Strikes Back*  
 Price, each: \$50.00

**STAR WARS GALAXY SERIES TWO FACTORY TIN SET**

THIS SET OF 135 CARDS IS LIMITED TO 7,500 SETS.

LTC5 Price: \$78.95

**STAR WARS MILLENNIUM FALCON FACTORY SET GALAXY TRADING CARDS**

SET INCLUDES ALL 140 SERIES ONE CARDS. LIMITED EDITION OF 10,000 SETS.

LTC2 Price: \$75.00

**MILLENNIUM FALCON FACTORY SET LTC2**





## STAR WARS MAGIC MUG

JUST ADD A LITTLE HOT LIQUID TO REVEAL THE PHRASE "MAY THE FORCE BE WITH YOU." WHAT BETTER WAY TO START THE DAY.

L170 Price: \$13.00

## STAR WARS KEY CHAINS AND PINS

THE FORCE WILL BE WITH YOU WHEN YOU WEAR THESE BEAUTIFUL CLOISSONNE PINS AND KEY CHAINS. PRICED AS MARKED.

LPN2 Rebel Alliance Logo (small gold)  
Price: \$4.00

LPN3 3-D DARTH VADER FACE

LPN13 NEW REPUBLIC KEY CHAIN

LPN27 YODA KEY CHAIN

LPN15 DARTH VADER KEY CHAIN

LPN16 Millennium Falcon key chain

LPN30 MAY THE FORCE BE WITH YOU  
Price: \$5.00

LPN1 IMPERIAL EMBLEM

LPN4 X-WING FIGHTER (Pewter)

LPN5 X-WING FIGHTER

LPN17 EMPEROR'S ROYAL GUARD

LPN18 C-3PO  
Price: \$6.00

LPN7 JARBA THE HUTT  
Price: \$7.00

LPN6 PRINCESS LEIA

LPN8 Millennium Falcon

LPN9 BEN KENOBI

LPN10 YODA CONTEMPLATING

LPN12 EMPEROR

LPN14 TIE FIGHTER

LPN20 STORMTROOPER

LPN21 LIGHTSABERS WITH *Star Wars* logo

LPN29 LARGE REBEL ALLIANCE LOGO  
Price: \$8.00

LPN22 AT-AT

LPN11 MAX REID BAND

LPN19 Ewok

LPN23 DARTH VADER (BLACK)

LPN28 BOBA FETT  
Price: \$10.00

LPN24 *Star Wars: A New Hope*

LPN25 *The Empire Strikes Back*

LPN26 *Return of the Jedi*  
Price: \$12.00



L170



LPN27  
LPN15



LPN13  
LPN16





## STAR WARS MICRO MACHINES VEHICLES

THESE ARE AUTHENTIC AND  
DETAILED REPLICAS OF THE ORIG-  
INAL VEHICLES SEEN IN THE  
*Star Wars* TRILOGY.

QTY1 *Star Wars Collection*  
(X-wing Starfighter,  
Millennium Falcon,  
Imperial Star  
Destroyer)

QTY2 *The Empire Strikes  
Back Collection*  
(TIE Fighter,  
Imperial AT-AT,  
Snowspeeder)

QTY3 *Return of the Jedi  
Collection*  
(Imperial AT-ST,  
Jawa's Desert Sail  
Barge, B-wing  
Starfighter)

QTY13 *A New Hope* (Y-wing  
Starfighter, Jawa  
Sandcrawler, Rebel  
Blockade Runner)

QTY14 *The Empire Strikes  
Back* (Imperial TIE  
Bomber, Boba Fett's  
Slave I, Despin  
Twin-Pin Cannon  
Car)

QTY15 *Return of the Jedi*  
(Speeder Bike with  
Rebel Pilot,  
Imperial Shuttle  
Typhoon, A-wing  
Starfighter)

FREE GUN COLLECTION  
\$3.00





# STAR WARS MICRO MACHINES PLAYSETS

THESE ARE AUTHEN-  
TIC AND DETAILED  
REPLICAS OF PLANE-  
TARY SPACE STATIONS  
SEEN IN THE *Star  
Wars* TRILOGY.

ITY4 ICE PLANET  
HUT

ITY5 THE DEATH  
STAR

ITY6 ENDOR

ITY7 TATOOINE

ITY8 DAGOBAH

PRICE  
\$12.00



ITY4



ITY5



ITY6



ITY7



ITY8



**STAR WARS MICRO MACHINES  
TRANSFORMING ACTION SETS**

RELIVE THE BATTLES BETWEEN  
GOOD AND EVIL WITH THESE NEW  
*Star Wars* TRANSFORMING  
ACTION SETS.

ITY9 STORMTROOPER/DEATH STAR

ITY10 C-3PO/CANTINA

ITY11 DARTH VADER/BESPIN

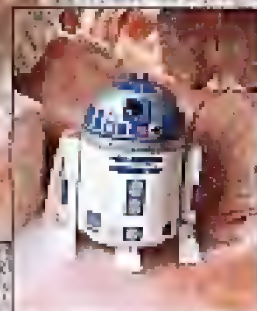
ITY12 R2-D2/JABBA'S PALACE

ITY17 CHEWBACCA/ENDOR

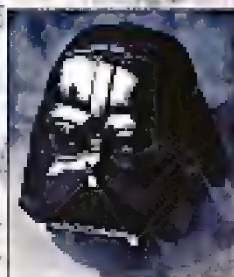
PRICE, EACH: \$21.95



ITY12



ITY11



ITY17



ITY10



ITY9

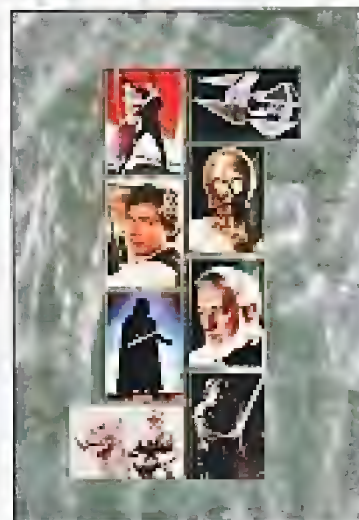


## STAR WARS TRILOGY CHROMART

- LAP1 *Return of the Jedi* Space Battle  
 LAP2 Black and Gold DARTH VADER  
 LAP3 *Millennium Falcon* Escapes from Hoth  
 LAP4 DARTH VADER  
 LAP5 Imperial AT-AT Attack on Hoth  
 LAP6 R2-D2 and C-3PO  
 LAP7 B-Wing Fight Scene  
 LAP8 Bounty Hunters  
 LAP9 Star Destroyer Attacks  
 LAP10 *Star Wars* One Sheet  
 LAP11 *The Empire Strikes Back* One Sheet  
 LAP12 *Return of the Jedi* One Sheet  
 Size: 11" x 14"  
 Price, each: \$12.00

## STAR WARS PHOTOGRAPHIC REFRIG- ERATOR MAGNETS

- LRM1 LUKE WITH LIGHTSABER  
 LRM2 Obi-Wan Kenobi  
 LRM3 C-3PO  
 LRM4 TIE Interceptor  
 LRM5 DARTH VADER WITH LIGHTSABER  
 LRM6 Han Solo head shot  
 LRM7 LUE AND LEIA  
 LRM8 LUKE ON TAUNTAUN  
 Price, each: \$3.50



LRM1-8



LAP7



LAP1



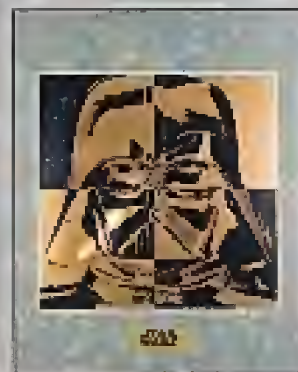
LAP1



LAP1



LAP4



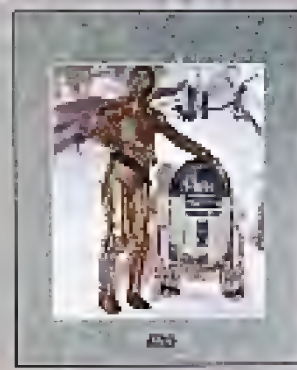
LAP2



LAP1



LAP3



LAP6

## STAR WARS MOUSEPADS

- LMP1 *Millennium Falcon* Battle  
 LMP2 DARTH VADER  
 LMP3 LEIA AND LUKE  
 LMP4 YODA  
 LMP5 REBEL ASSAULT  
 Size: 8 1/2" x 11"  
 Price, each: \$11.00



LMP2



LMP3



LMP1



LMP4



LMP5





## STAR WARS MASKS

THESE FANTASTIC REPLICAS FROM THE *Star Wars* SAGA CAN BE PROUDLY DISPLAYED AT HOME OR WORN AT THE NEXT GALACTIC PARTY!

1284 DARTH VADER  
(PLASTIC)

Price: \$58.00

1290 STORMTROOPER  
(PLASTIC)

Price: \$72.00



## VINYL STAR WARS FIGURES

VVF1	R2-D2
VVF2	LEIA
VVF3	C-3PO
VVF4	LUKE SKYWALKER
VVF5	HAN SOLO
VVF7	CHEWBACCA

EACH FIGURE APPROXIMATELY 10" TALL

Price Each: \$12.00





### STAR WARS HANDHELD WALKIE TALKIES

THESE NEW WALKIE TALKIES COME WITH A FLEXIBLE ANTENNA, VOLUME CONTROL, BELL CLIP, AND SIX TRANSISTORS WHICH GIVE THEM A RANGE OF 200 FEET.

ITY16

PRICE: \$19.99

### STAR WARS LIFE SIZE STAND-UPS

EACH OF THESE LIFE-SIZE CARDBOARD STAND-UPS ARE APPROXIMATELY 5 1/2 FEET TALL.

LSU1

C-3PO

LSU2

LUKE SKYWALKER

LSU3

STORMTROOPER

LSU4

HAN SOLO

LSU5

PRINCESS LEIA

LSU6

R2-D2

LSU7

DARTH VADER

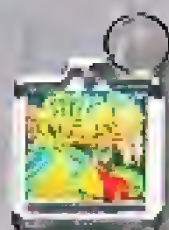
PRICE, EACH: \$35.00







# **HOLOGRAM MAGNET**



LHG4



LHG5



LHG6

# **HOLOGRAM BOX**



# **REBEL FIGHTER PEN**

THE SPACE PEN THAT CAN GO ANYWHERE IN THE UNIVERSE.

LPEN1 Price: \$15.00

# **LORD DARTH VADER HOLOGRAM**

LHG1 Price: \$25.00

# **MILLENNIUM FALCON PURSUIT HOLOGRAM**

Size: 8" x 10"

L171 Price: \$30.00

# **THE MILLENNIUM FALCON HOLOGRAM**

LHG2 Price: \$17.00

# **STAR WARS PENCIL BOX**

LHG3 Price: \$4.00

# **STAR WARS HOLOGRAM KEY RING**

LHG4 Price: \$3.50

# **STAR WARS HOLOGRAM MAGNET**

LHG5 Price: \$2.50

# **STAR WARS HOLOGRAM BOX**

LHG6 Price: \$2.50

# **STAR WARS 6" x 6" STICKER SHEET (nine images)**

Size: 6" x 6"

LHG7 Price: \$3.50

# **STAR WARS HOLOGRAPHIC POSTCARDS**

LHG8 Darth Vader  
 LHG9 Millennium Falcon and TIE Fighters  
Price, each: \$3.00

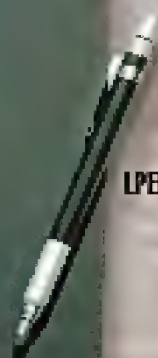
# **STAR WARS HOLOGRAPHIC BOOKMARK**

LHG10 Price: \$1.50



**STAR WARS**

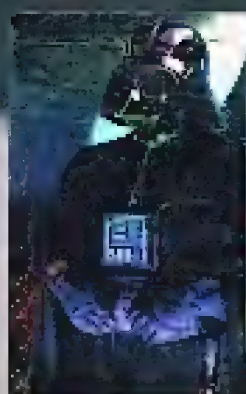
L171



LPEN1



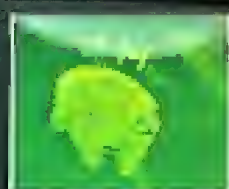
LHG1



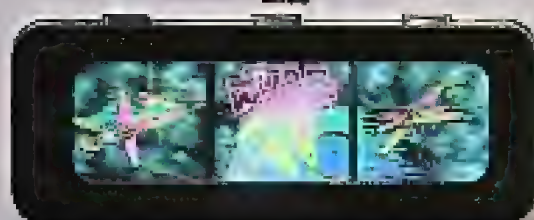
LHG8



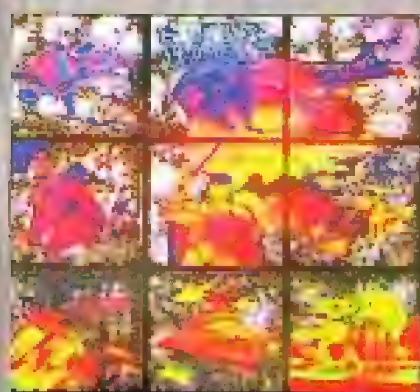
LHG9



LHG2



LHG3



LHG7





## STAR WARS TIES

THESE TIES ARE THE PERFECT ACCESSORY FOR ALL TRUE FANS. EACH TIE IS MADE OF POLYESTER UNLESS OTHERWISE INDICATED.

LT1 CHARACTERS TIE

LT2 TATOOINE SCENE TIE

LT3 *Star Wars* ORIGINAL ILLUSTRATION

LT4 *Star Wars* POSTER

PRICE, EACH: \$14.00

LT5 DARTH VADER (CLOTH)

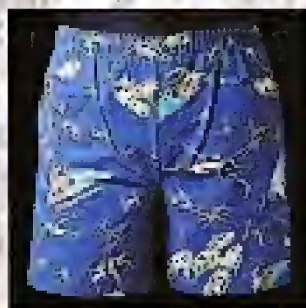
PRICE: \$25.00



LT\$15



LT\$14



LB\$1



## FAN CLUB EXCLUSIVE

### STAR WARS DENIM JACKETS

THESE NEW JACKETS ARE AVAILABLE EXCLUSIVELY THROUGH THE OFFICIAL *Star Wars* FAN CLUB. EACH JACKET IS MADE WITH THE FINEST QUALITY 100% COTTON DENIM AND COMES WITH BEAUTIFULLY DETAILED EMBROIDERY.

ADULT SIZES M, L, XL  
LT\$14 BOBA FETT (BLUE JACKET)

PRICE: \$150.00

LT\$15 DARTH VADER (BLACK JACKET)  
PRICE: \$125.00

### STAR WARS HOLOGRAM WATCHES

SHOW YOUR SUPPORT OF *Star Wars* BY WEARING ONE OF THESE HOLOGRAM WATCHES.

LYW YODA  
L110 DARTH VADER  
LHW1 X-WING FIGHTER  
LHW2 BOBA FETT

PRICE, EACH: \$35.00

### STAR WARS BOXER SHORTS

(Adult sizes: S, M, L, XL)

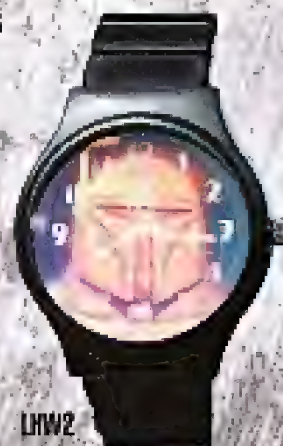
LB\$1 PRICE: \$14.95



LYW



LHW1



LHW2



L110







LST13



LST12



LST8



LST10



LST6



LST11





LST5



LST7



LST2



LST1



LST9

## T-SHIRTS

GET IN TOUCH WITH THE FORCE WHEN YOU WEAR THESE BEAUTIFUL *Star Wars* T-SHIRTS. EACH SHIRT IS 100% COTTON AND COMES IN ADULT SIZES L AND XL UNLESS OTHERWISE INDICATED.

BLACK AND WHITE 100% COTTON *Star Wars* T-SHIRTS  
SIZES M, L, XL

LST10

LST11

LST12

LST13

BOUNTY HUNTER BOBA FETT

LEIA

CHEWBACCA

LORD DARTH VADER

Price: \$14.00

LST1

LST2

LST5

LST6

LST7

LST8

LST9

JAWAS

BOBA FETT

ORIGINAL DARTH VADER

DARTH VADER FOIL (SIZES M, L, XL)

DEATH STAR BATTLE

BORIS VALLEJO (ARTIST)

TOM CANTRELL (ARTIST)

Price: \$16.00



## STAR WARS TIM SIGN

Size: 15" x 24"

LTIN1 Price: \$19.95

## STAR WARS TRILOGY MOVIE POSTERS

L20A *Star Wars*

L20B *The Empire Strikes Back*

L20C *Return of the Jedi*

Size: 24" x 36"

Price, Each: \$8.00

## STAR WARS SPACESHIPS POSTER

Size: 24" x 36"

LP18 Price: \$5.00

## SPECIAL 10TH ANNIVERSARY Return of the Jedi POSTER (SPECIAL FAN CLUB EDITION)

Size: 27" x 40"

Artist: Drew Struzan

LP28 Price: \$25.00

## RETURN OF THE JEDI 10TH ANNIVERSARY, STYLE A

Size: 27" x 40"

Artist: KAZO SANO

LP30 Price: \$10.00

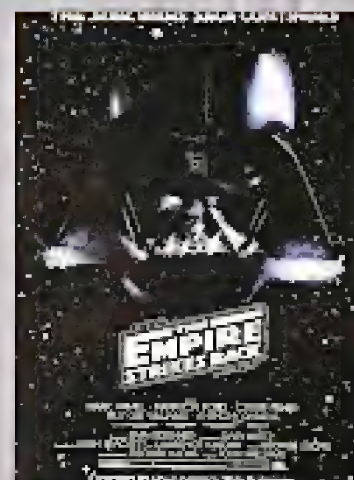
## STAR WARS TIM SIGN



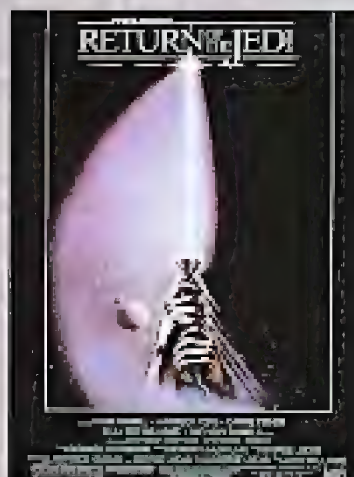
LTIN1



L20A



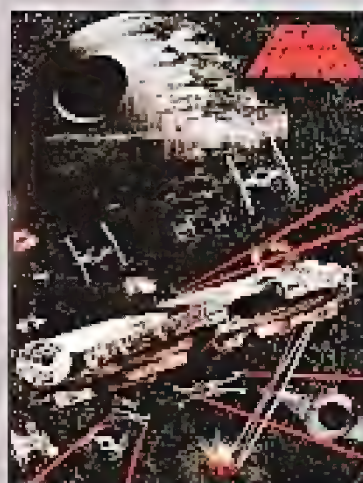
L20B



L20C



LP30



LP18



LP26





### STAR WARS TRILOGY MOVIE CARDS

EIGHT 11" x 14" IMAGES

LPM8

Price: \$12.00

### STAR WARS TRILOGY POSTCARDS

SET OF FOURTEEN

LMS8

Price: \$8.50

### STAR WARS 3-D POSTCARDS

SET OF SEVEN

LMS8

Price: \$5.50

### STAR WARS FULL-COLOR CLOCK

THIS CLOCK USES THE BEST ELECTRONIC QUARTZ CRYSTAL, AND HAS A LIFETIME WARRANTY.

L109

Price: \$34.00

### STAR WARS BLUEPRINT COLLECTION

11" x 14"

LBP1

Price: \$15.00



L109

11" x 14" Star Wars  
BLUEPRINT COLLECTION  
LBP1

LMS8







L130  
Reb XW

L130  
Reb XW

L250

L251

L25F

L25M

L1840

L1848







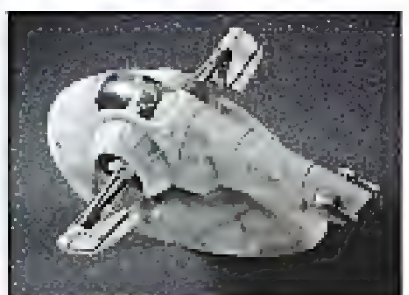
DIGITAL COMPOSITE MARK LEWIS/AIRWORKS  
MODELS BY J. ANDERSON LUSTER AND MARK LEWIS/AIRWORKS



LMK6



LMK1



LMK4



LMK5



L25A



L25B



L25N

## STAR WARS VINYL MODEL FIGURE KITS

ADD TO YOUR COLLECTION WITH THESE NEW VINYL MODEL KITS FROM SCREAMIN'. EACH HIGHLY DETAILED KIT, MOLDED IN HIGH-QUALITY VINYL, IS READY TO ASSEMBLE AND PAINT. ALL FIGURES ARE 1/6 SCALE.

L164B	BOBA FETT (18" TALL)
	PRICE: \$69.95
L164B	C-3PO (17" TALL)
	PRICE: \$49.00
L164F	STORMTROOPER (12" TALL)
NOT SHOWN	PRICE: \$64.95

## STAR WARS MODEL KITS

BUILD ALL THESE GREAT *Star Wars* MODELS, AND THEN LET THE IMPERIAL AND REBEL FORCES BATTLE FOR CONTROL OF THE GALAXY.

L25M	AT-ST SNAP MODEL KIT
	PRICE: \$7.00
L25F	AT-AT
	PRICE: \$7.95
L25A	SNOWSPEEDER
L25C	VAADER'S TIE FIGHTER
L25E	X-WING FIGHTER
	PRICE, EACH: \$8.95
L25B	STAR DESTROYER
	PRICE: \$11.95
L25N	SMUTTER TYNDARI
L25P	REBEL BASE ACTION SCENE
	PRICE, EACH: \$12.95
L25D	MILLENNIUM FALCON
	PRICE: \$16.95
L130	STAR WARS MODEL GIFT SET (3 PIECE SET), B-WING FIGHTER, X-WING FIGHTER, TIE I INTERCEPTOR
	PRICE: \$18.00
LMK1	LIMITED EDITION GOLDEN B-WING FIGHTER
LMK2	LIMITED EDITION GOLDEN X-WING FIGHTER
LMK3	LIMITED EDITION GOLDEN TIE INTERCEPTOR
	PRICE, EACH: \$31.95
LMK4	BOBA FETT'S SLAVE /
LMK 5	BATTLE OF HOTH ACTION SCENE
	PRICE, EACH: \$14.00
LMK6	FIBER OPTIC STAR DESTROYER
	PRICE: \$45.00

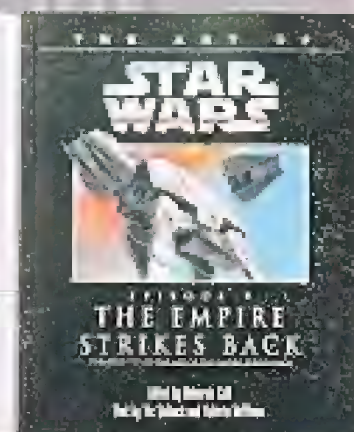




## THE ART OF *STAR WARS* TRILOGY

THESE REPRINTED BOOKS BEAUTIFULLY ILLUSTRATE THE FANTASTIC WORKS OF ART FROM THE *Star Wars* TRILOGY. THE ART OF *Star Wars* AND *Return of the Jedi* BOTH CONTAIN THE COMPLETE FILM SCRIPT.

LBK7                      *The Art of Star Wars*  
 LBK8      *The Art of The Empire Strikes Back*  
 LBK9      *The Art of Return of the Jedi*  
                     PRICE, EACH \$18.00



## STAR WARS TRILOGY COLLECTOR'S SCRIPTS

THESE ORIGINAL SCRIPT REPRODUCTIONS OF THE *Star Wars* FILMS CONTAIN THE BACKGROUND AND SUCCESS STORY BEHIND EACH FILM.

LPM1                      *Star Wars*  
 LPM2      *The Empire Strikes Back*  
 LPM3      *Return of the Jedi*  
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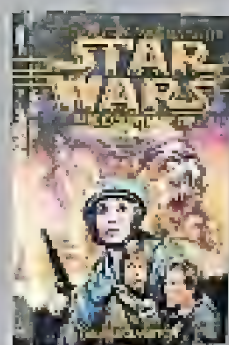
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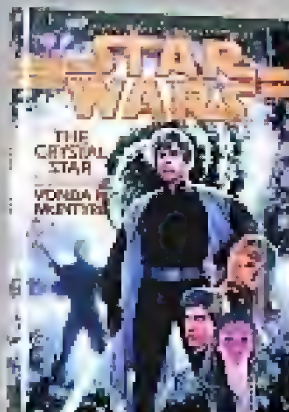
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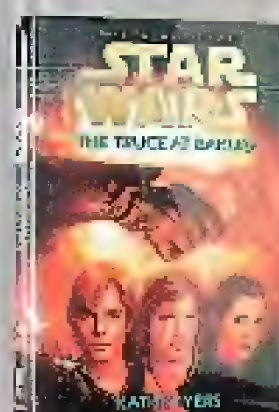
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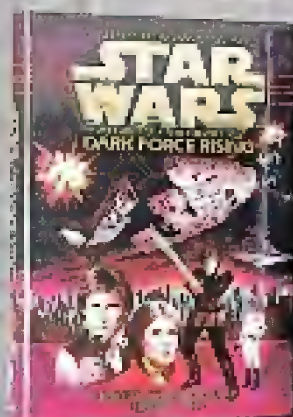
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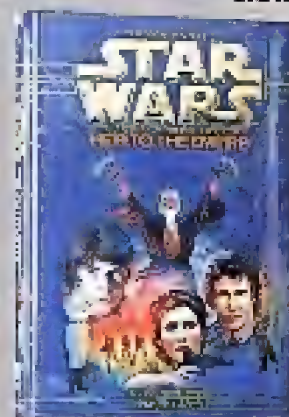
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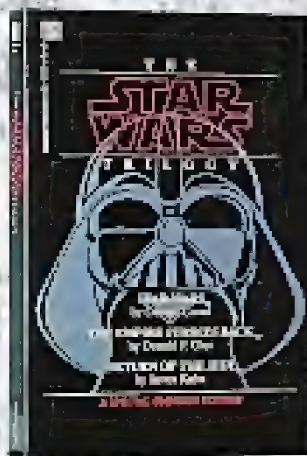
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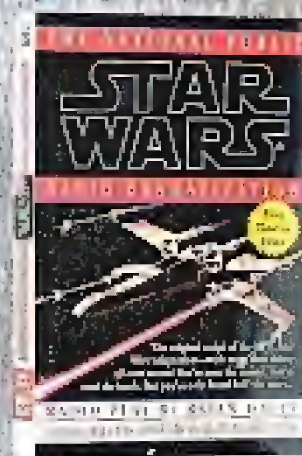
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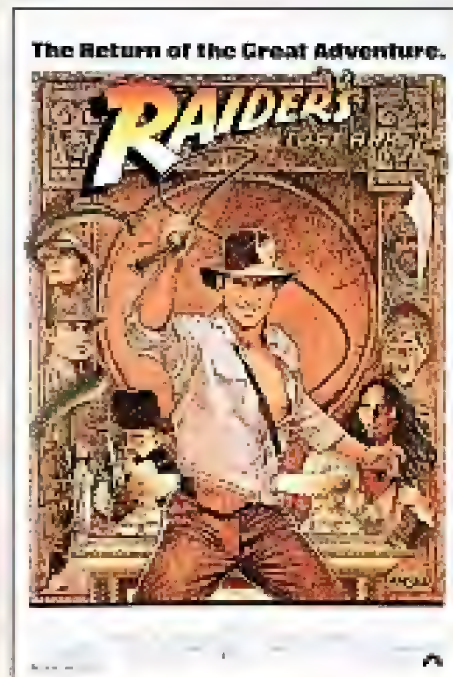
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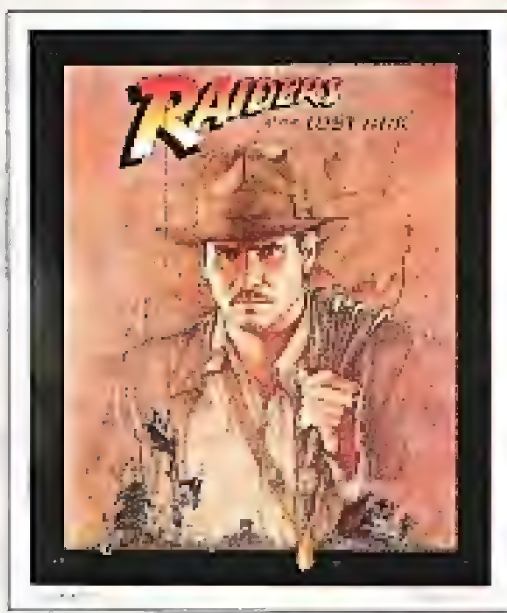
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A sampling of Ertl's new *Star Wars* model kits: the gold edition B-wing (below) and the fiber optic Imperial Star Destroyer.

only intensified when Kenner offered a sneak peek of them at the *Star Wars* Summit last fall. Reports of the figures bulking up to He Man proportions are greatly exaggerated. While all the characters look as if they've had some weight room training in comparison to their 1978

the act. But for some people the words "toys" and *Star Wars* conjure up one thought: Kenner. Kenner was the stalwart company that first showed that *Star Wars* could be turned into a rich toy galaxy filled with diversity and detail. Many have waited breathlessly for Kenner to re-enter the *Star Wars* market. Their die cast Action Masters was a nice first step but now fans can ready themselves for the full meal deal—new Kenner *Star Wars* action figures. Rumors have abounded for months as to what Kenner might offer for their first new *Star Wars* toys—rumors that

counterparts, the most striking feature of these new figures is their detail. The figures are jointed just like the old Kenner classics but they are now painted exquisitely and are sculpted into much more dynamic poses. The characters have different accessories and are slightly taller than the classic figures, yet should be fully compatible with classic vehicles. This first new line will include nine characters from *Star Wars*: Darth Vader, stormtrooper, Ben Kenobi, Luke Skywalker, Princess Leia, Han Solo, Chewbacca, C-3PO, and R2-D2. The Chewbacca, stormtrooper, and Princess Leia figures are especially nice. Accompanying the figures will be four vehicles, culled from the classic toy molds, but with the addition of ultra-detailed new painting, actual movie sound effects, and button-activated lights. The vehicles will be the Landspeeder (the only one without lighting or sound effects), the Millennium Falcon, TIE Fighter, and X-Wing. At Toy Fair the packaging for these toys was still in the prototype stage, but Kenner says everything will be ready in the fall for the Christmas buying season.

Every year *Star Wars* licensing seems to shift into a higher gear. If these new lines are successful there should be lots more to look at next year when *Shadows of the Empire* makes its debut at Toy Fair. You can bet the *Insider* will be there. It'll take more than a herd of teddy bears and Earthworm Jim to keep us from a story. 🐻



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## The Magistrates of the Empire Original art by Dave Dorman

Following two pages: From left to right:

**EMPEROR PALPATINE:** Former senator in the Old Republic who used his command of the dark side of the Force to create the Empire and become dictator of the galaxy.

**THE EMPEROR'S CLONE:** The Emperor lives again in the young body of his clone, who seeks to exact revenge on Luke, Leia, and the Rebellion in the first Dark Empire.

**Darth Vader:** Formerly Anakin Skywalker, he became Darth Vader, Dark Lord of the Sith, an instrument of terror for the Empire, and helped exterminate the Jedi Knights.

**GRAND MOFF TARKIN:** Tarkin helped the Emperor overthrow the Imperial Senate, he was also governor of the Outer Rim Territories and oversaw the construction of the first Death Star.

**ADMIRAL DAALA:** One of the only women ever to be promoted to admiral in the Empire, Daala was given the mission of guarding the secret Maw installation as seen in *Jedi Search*.

**GRAND ADMIRAL TERAHN:** A military genius who was the last remaining of the Empire's 12 Grand Admirals, after the battle of Endor. First appeared in *Heir to the Empire*.













# Anthony Daniels







# C-3PO

by Kevin Stevens

What would Anthony Daniels do if the telephone in his London home rang, and a voice at the other end said to him, "Anthony, we're making the new *Star Wars* films, and we want you to be involved"?

"I'd have to think about that, wouldn't I?" says Daniels. "Do you think I should lose some weight?"

Talking with Daniels, the actor who played the golden-burnished droid C-3PO throughout the *Star Wars* saga, one often gets the sense that his robotic doppelganger is in the room, perhaps sitting off in one corner, listening silently, but now and again bursting into the conversation animatedly and enthusiastically.

"I'll occasionally be at dinner parties," Daniels says, "and suddenly I'll say something in Threepio's voice—quite inadvertently—and everyone will fall down with laughter. It's like I'm momentarily possessed by him."



Anthony Daniels today.





"But when people say, 'Do the voice! Do the voice!' I say 'no.' I'm mean that way."

*Star Wars* fans remember well George Lucas' statement during the filming of the original trilogy that only C-3PO and R2-D2 would appear in all nine *Star Wars* films he had planned. Now that Lucas is in the midst of preparing the new trilogy, Daniels may well be the only performer to bridge the two series.

For many fans Threepio and Daniels are indivisible, despite Lucasfilm's original insistence that the character was all machine. According to Daniels, they were concerned that if the facts were revealed, it might spoil the droid's screen credibility.



Top: Daniels attempts to read his lines with director Richard Marquand on the set of *Return of the Jedi*. Middle: Taking a much needed drink through a straw on the set of *Star Wars*. Bottom: Crew members help Daniels walk through the sand in Tunisia.



Eventually they discovered that fans could still believe in and enjoy the character, in spite of knowing there was an actor inside him.

"Audiences are just as good at pretending as the actors are," says Daniels. "They just don't get paid for doing it!"

Daniels, whose career has moved in some interesting new directions since *Return of the Jedi*, still has the most cordial of relationships with his alter-ego Threepio. But whereas Threepio's egocentric personality is part of his character's charm, Daniels' self-effacement is part of his.

"I've done plenty of bit parts. Some big bits and some a bit 'bittier' than others," he says of his acting career since the *Star Wars* saga ended in 1983. "Quite recently, though, I did a tiny part in one of *The Young Indiana Jones Chronicles*, called *The Attack of the Hawkmen*. It's such a small part, they could cut it out and no one would ever know. But I was there in Prague





with Ben Burtt and Rick McCallum and the crew. I had such a good time."

In reality, Daniels' career has moved from in front of the camera to important roles behind it, and from film and television work to interactive, special effects laden, live entertainment events.

"I've always been curious about special effects, and I picked up quite a lot locked in the suit (of Threepio's) with nowhere else to go. Of course, being (in character as) Threepio at the time, I couldn't resist adding helpful suggestions, which usually got politely ignored but sometimes were so untechnical they'd been overlooked."

He describes the most recent of his special effects shows, which are often produced as entertainment for conventions, museums, and other

interest in The Crystal Maze Experience, based on a highly popular television game. "It is completely interactive and always has people coming out smiling, if rather out of breath," says Daniels. "There are four locations in England and construction is underway in Japan."

"I produce these shows," he says. "So, sometimes I'm in a suit—gray, not gold—with a briefcase and checkbook, trying to work out the financing, and at other times, I'm in overalls with a screwdriver in my hand, constructing sets."

Beyond these productions, Daniels has continued to be involved with the *Star Wars* saga, through recording audio adaptations of many of Bantam's *Star Wars* novels, including two of the novels in Timothy Zahn's trilogy, and in lending his voice as C-3PO whenever the need arises. The most recent of these events was at the Lucasfilm *Star Wars* Summit held at Skywalker Ranch, and reported on in issue #24 of *Star Wars Insider*.

"Howard Roffman, Lucasfilm Licensing Vice President, cheekily asked me if I would mind doing the voice if someone else wore Threepio's suit. Howard once gave me a *Star Wars* pencil case, so I guessed I owed him a favor and was happy to agree—this once."

"He and I wrote the script by phone and fax and had a lot of laughs over it. I recorded the scene over here (in London) and sent the tape to the [Skywalker] Ranch for Artoo to be put in, as usual. It was great fun."

## "Do the voice! Do the voice!"

"Threepio was reminding everyone there how much more popular he is than R2-D2, at which point George comes out from behind me (Threepio), and so suddenly the audience begins applauding wildly. Right in keeping with his character, Threepio naturally assumes the audience is responding to his popularity, and doesn't realize that George Lucas is now standing behind him. When he does notice, he covers his embarrassment by telling Artoo to behave himself."

Recording for the audiobook adaptations requires a bit more effort and preparation. "They're done over a two-day period," says Daniels. "These books are packed with plots and action and the sentences tend to be very long. You have to read the book several times so as to know what's coming next. The prep time is pretty torturous. The number of characters is huge—sometimes thirty or more."

Beyond the sheer scope of the audiobooks, Daniels must be able to voice not only C-3PO, but all the other myriad humans, aliens and droids in the novels. "There might be a line of dialogue like 'Come in,' and you say it in a calm, normal voice. Then you read on, and find out that the character has seven eyes on writhing tentacles and violet-colored slime is coozing from his third mouth, and you think, 'He wouldn't really sound quite that middle-class, now, would he?'"

"Once you've finished and leave the studio, the people outside all begin to look like aliens, too. Of course, that could just be the people. Central London is becoming more like Hollywood Boulevard every day."

Daniels also remembers fondly the two *Star Wars* radio dramas done for National Public Radio, written by Brian Daley and also involving Mark Hamill and Billy Dee Williams. Both the *Star Wars* and *The Empire Strikes Back* adaptations have recently become available on audio tape.



commercial events, as an experiential program based on the five senses.

"Small groups of people are computer-sequenced through five very dark chambers," he says. "Each chamber has various mechanical gizmos combined with up to five laser discs reproducing audio and video images that create some rather interesting effects."

"In one chamber, surround sound, a motion base and wrap-around computer animation make it seem that the audience is inside a drink can. A giant ring-pull rips from the ceiling and suddenly, they're on their way up and being poured into a huge glass."

"Just when they think they're safe, a *Jaws*-like theme comes crashing in and a giant mouth moves toward them and—I won't tell you where it ends."

Some of Daniels' work appears in The Volcano Experience in Singapore and in The London Dungeon, one of the British capital's top tourist attractions, "but fairly gruesome," he admits. He also has an in-





## "It was just like being inside one had the instructions."



"I really hope we can do *Return of the Jedi* just to finish the trilogy," Daniels says. "Brian Daley did such a magnificent job adapting the material. All of the visual events had to be described by the spoken word, and there was so much detail there. He really expanded the films."

Because of Daniels' work as a disembodied voice in many of these *Star Wars* productions, and due to the fact that his face never appears on-screen in the trilogy of films, he rarely gets stopped in the street. "Privacy is great, but it can be a mixed blessing," he says.

"When I was a participant at the Academy Awards, I got lost backstage, without the bodyguard they'd insisted on giving me, and security wouldn't believe that this red-faced guy in a tuxedo was the one they'd just watched in a gold suit on their monitor screens. They actually tried to arrest me for trespassing," he says.

ridor in TV Centre, and some teenage girls coming toward me

started screaming. They were like bobby-soxed cheerleaders, and were rapidly losing control. I turned around to see what they were so excited about, and the corridor was empty. Now that could have been really scary!"

Although there are benefits and drawbacks to his relative anonymity Daniels usually enjoys his status. "But then I'm not the sort of person who says to people, 'Do you know who I am?' I think I tried it once on someone. They'd never seen *Star Wars* and thought I was mad.

"People ask me, 'Don't you wish you could have taken the mask off in the movies?' I tell them I knew what the part was before I took it. It was a robot. I didn't expect it to be any different."

But on the question of questions, what is the question Daniels gets asked the most? "Apart from 'the bathroom question?'" he asks. "Definitely, 'Was it hot in the costume?' And the answer is 'yes and no.' It really depended on the situation. I was frozen in some of the desert scenes and quite all right in others. The hot sunlight would bounce off the shiny costume and just give Mark Hamill a better suntan than he'd already got.

"But under the trees on Endor, there was a rather cool, damp microclimate, so I was often very chilly and the crew rigged up lights, just to keep me warm. Brian Lufthouse, my wonderfully kind and patient prop-person-dresser-technician-friend-assistant, would actually have to hold Threepio's hands under some powerful lamps to soften the plastic sufficiently for me to wiggle my hands into them. One day he rather overdid it, and I realized too late that they were almost molten." Daniels winces at the memory. "I don't think he did it on purpose but he did have one of the toughest jobs on the movies, looking after me, so it might have been revenge!"

There were other times, nearly as hot. "When we shot *Star Wars* in 1976, it was the hottest summer in English history and scenes which replicated desert sunlight with huge lamps in the studio, were really bad. The inside of Jabba's sail barge was a prolonged sauna experience for me and when I thought my back must be smoldering, Brian found that the battery pack for the eyes was shorting out and cooking me. Maybe it was revenge, that time," he laughs.

"The suit was made of various materials, and developed and improved over the movies. It was mostly fiberglass which made everyone itch during R&D but the arms were aluminum and the feet, hands and head were plastic. The black piece in the middle was rubber with wires overlaid. Wires at the knees and elbows were screen painted on cloth and sewn on to my undergarments. The manufacturing process began for me, with a rather undignified bath in plaster, as they took a mold of my body—rather like being buried alive. I enjoyed having my head done, though. I felt very safe and secure from the world as the plaster got thicker and the darkness, deeper. Thoughtfully, they'd given me a couple of straws to breathe through," remembers Daniels.

Using the resulting statue, sculptress Liz Moore (who Daniels describes as "lovely, kind and talented") created most of the design by adding modeling clay to the surface of the figure. Unfortunately, Moore was not able to complete her work. "It will always be a sadness to me that Liz never saw her Threepio come alive," says Daniels. "A few weeks before filming began, she was killed in a car crash."

Despite this tragedy, the work continued, and in time C-3PO came to life.

"The most magical piece, I think, is Threepio's face. It is blank enough not to intrude its own personality but detailed and considered enough to provide me with the most expressive mask which can appear





## a Rubik's Cube, but no

to change expression, although it is quite solid. But when preparation time ran out, on the first day's shooting in the desert, I had to ask someone to take a Polaroid picture and hold it up in front of my eyes where I could see what I—rather, Threepio—looked like. Amazing!”

Though molded to his shape, the complicated manufacturing processes didn't make the suit easy for Daniels to put on or to wear.

“There wasn't really room for me inside, let alone a cooling system that was always promised, and finding somewhere to put the radio transmitter was a delicate task. I won't say where it ended up!” laughs Daniels.

“During the first few days it would regularly take half an hour just to line up the three screws that kept the two parts of the head together. You can imagine what it felt, and sounded like, for me. It was just like being inside a Rubik's Cube, but no one had the instructions. And it seemed as though it was my fault that Threepio took so long to construct each time.”

People often ask Daniels how he sees from inside Threepio. “Well, through the center of the plastic lenses I could see very long distances straight ahead, in a tunnel that got narrower, the nearer the object. I could hardly ever see Artoo because he was below my eye level, as were any obstacles and bumps on the floor. I just had to rehearse everything very carefully and hope nothing got moved before we shot the scene. Sadly, one of the Ewoks didn't realize the danger of moving around beside me—such a mess—but we had a spare one, so it was all right!” he laughs.

“With no peripheral vision, it was hard to line up on up-and-coming objects, like the camera operator who I once swept off his seat. Another time, in a desert scene, I had to turn to my right, towards the camera. With no real reference in the sand, I'd missed it completely, kept turning right and did a complete circle. Looked a bit odd, I expect.”

Unbelievably, there were still more problems. Apart from the pinching and chafing it caused on the inside, the suit restricted the gestures Daniels could make on the outside.

“I tried to do the best with what was available to me—head and body attitude—that sort of thing. It worked sometimes, I think, especially when Threepio is sad or afraid, or cross—like with Han in the Ewok storytelling scene.”

Sitting down and getting up were impossible in the costume, so Daniels would take his position and fake bits of gold suit were cut and taped around his legs, to make the costume look complete. Any transition movements were implied as the camera looked away, somewhere else in the scene and cut back to Threepio in his new position. Editing was always a great help.

“When Obi-Wan and Luke help the one-armed Threepio to his feet in *Star Wars*, watch the way the film wipes upwards to the next scene with my waistband. To be able to stand, I'd been sitting cross-legged, with nothing on below my waist—nothing gold, that is. But you'd never know.”

But there was something far more difficult to deal with. Daniels could handle the heat, the cold, the pinching and the chafing. What he worried about were stairs and running.

“I couldn't climb stairs at all and I could only come down by counting them, then staring straight ahead, concentrating hard, leaning forward and going into free-fall, rapidly counting again as my instep hit each edge, till I hoped I'd hit the ground. The fear of broken kneecaps, if I miscalculated, meant I never did. Terror concentrates the mind!



Watch me in the start of the Cantina scene.”

Running, on the other hand, had its own set of problems, since there was nowhere inside the suit's torso for his chest to expand. “If I got out of breath, it was almost impossible to take a big one to replace it. The worst time was when we were rehearsing a big stage presentation for the ABC television affiliates in a New York theater, to publicize *Droids*. The director asked me to run down the aisle to the stage. I arrived but found I couldn't breathe. Triple-locked inside the suit, making desperate ‘Help!’ gestures towards the people admiring my hilarious characterization, I felt I was drowning. Talk about mind over matter—as my life flashed before me, I must have used something akin to the Force, I suppose, and eventually got back my self-control and my breath. Later, in the performance, Threepio walked down the aisle, very carefully. But of course, robots don't breathe, anyway.”

Even so, Daniels would be reluctant to see Threepio performed by anyone else. “I think it would be hard to tie together his voice and mannerisms, because Threepio's timing is entirely his own.”

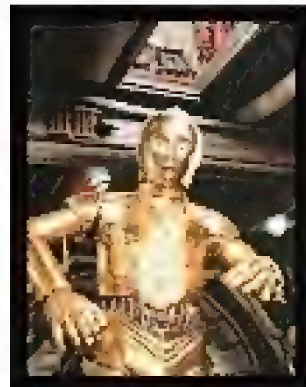
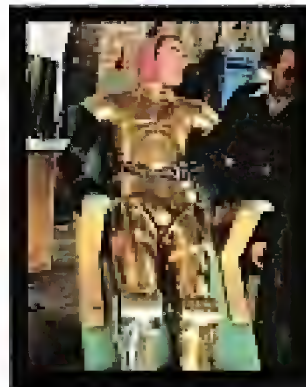
Daniels can see all sorts of possibilities for Threepio in the new *Star Wars* films, including a completely computer-generated droid. “I spend hours working with digital images, and I would think that's perfectly possible. I've learned not to trust anything I see on television or film, because of the possibilities of that.”

Daniels looks forward to seeing what new computer-generated magic that George Lucas will cook up for the announced *Star Wars* Special Edition in 1997. “I believe that George always wanted to re-edit *Star Wars*, even after it was first released, and the studio said, ‘No, no, it's obviously not broken, don't fix it.’

“Part of me responds to the argument that the film is a work of art that shouldn't be tampered with, but if it's the artist himself doing the fiddling—and I think it can only be the artist, not the studios—then







it's okay. And if there's one person who could do that with *Star Wars*, of course, it's George. I'm sure we're safe with him," says Daniels.

The re-release of the *Star Wars* Special Edition on the 20th anniversary of the first film conjures up lots of memories for Daniels. "When I first went to George, I was a serious, serious actor and I didn't want to be a robot," he says. "But having met George, you want to spend more time with him. I remember he had the painting of Threepio there that was done by Ralph McQuarrie, and I fell in love with the look of the character.

"We spent several months trying to make the costume around my body—although people are often surprised to find that I was actually inside the suit and not just the character's voice," he says. "While that was going on I was looking at the script," Daniels says. "It seemed to me that Threepio had a fairly complete character, unlike some of the humans.

"And eventually Threepio took on his own life without me meaning for it to happen, and I was a bit surprised by how he came out. He was almost a doppelganger."

Daniels points out that director George Lucas was initially uncertain about using Daniels' vocal portrayal of Threepio in the film, as it didn't at all fit in with his original idea. "I have to admire George's generosity in keeping in what I did as Threepio. In spite of everyone saying it was okay, he could have said, 'Well, I want a different voice anyway!' It was his film, after all.

"People say to me that they could never see Threepio (no pun intended!) as anything other than the neurotic, terror-laden personality I helped to create. But if they'd been presented with a heavy-metal punk machine, and then someone else, said, 'Why don't we make him neurotic and terror-laden?' it would have been booed down. The audience tends to follow where they're led, and George leads his audiences quite well, don't you think?"

"A lot of Threepio's character was in his writing. And in the situations we encountered while filming," Daniels says. He gives an example. "It wasn't difficult to get irritated with R2-D2. I had the line, 'My joints are almost frozen.' I was standing there in nothing but the suit and some cotton undergarments, whilst they tried to get Artoo to move. Everybody else was in parkas and goggled against the minor sandstorm that was blowing, and I was really cold. So when the script called for Threepio to kick him, I really wanted to kick him. On the other hand, I can't help being fond of Artoo, and neither can Threepio."

To develop Threepio's relationship with his astromech droid companion, Daniels would actually write out lines of dialogue for R2-D2, his own translations of the beeps and whistles that were Artoo's language.

"At one point, I asked George (as the director) if he could please read Artoo's beeps to me while I was performing," says Daniels. "Sure," said George. So I'd say my lines, and after a long pause, George would go 'Er, beep, beep, beep,' in this very flat voice. Well, I fired George from that job, and just got on with it myself," he laughs.

Daniels was enchanted to see the final result of his scenes with R2-D2, punctuated with sound designer Ben Burtt's language for Artoo. "You'd never guess that all those expressive sounds weren't there as we were shooting, but the reality was quite different. He was about as entertaining and companionable as a mobile water cooler—and an empty one at that."

In the nearly 20-year time span since Daniels first began working with the *Star Wars* saga, he still can't say exactly why they are so enduringly popular. "It appeals to six-year-old children who worry about things going bump in the night, to Buddhists and Christians—everyone can take something from it," he says. "It speaks to all these people."

"People say that *Star Wars* is mythic, but at the time, of course, we didn't know it. The scripts were quite complicated and difficult to understand when we were making them, with Wookiees, Red Leaders and Jabba the Hutt."

Daniels recalls one of the most difficult scenes for him in the original trilogy—his retelling of their adventures to the Ewok tribe gathered around him in *Return of the Jedi*. Most of the magic of that scene was created by Daniels, who is a trained mime.

"I was asked to come in on Monday prepared to mime the story of *Star Wars*, *Empire*, and up to that point in *Return of the Jedi* for that scene. I got home, pushed the sitting room furniture aside and started working on ideas," he says. "But rehearsing on the set with Harrison Ford staring sardonically at you while you're saying 'teekolo carbonite' and 'gonboo Sarlace' can be a bit embarrassing."

Daniels believes that C-3PO was the perfect character to describe the adventures of Luke Skywalker to the Ewoks in this scene, not only because of Threepio's faculty with languages, but because of the character's unique perspective on the events. "He exhibits all the fear that we might show if we hadn't been taught to be grown-ups. His total lack of guile allows him that. Everyone relates to him, and he is the conduit into the story. He's dragged into the adventure right along with the audience."

Anthony Daniels has one very special memento of his experience in *Star Wars* that he's given a special place in his home. "I have a Trivial Pursuit card that someone sent me from the States. It's all beautifully mounted and grandly framed. It says, 'What part did Anthony Daniels play in *Star Wars*?'"

"With my range of general knowledge, it's probably the only question I could have answered," he says. "To be an official piece of trivia is quite something, isn't it?"

"Sometimes I think that having my footprints in the Mann's Chinese Theater or being in the Smithsonian or having my own breakfast cereal proves I've entered the pop culture vocabulary," Daniels says, "but then I see in the *Insider* that Threepio is the footer at the bottom of each page of the magazine. Now that's fame!" 🍷

Kerin Stevens is a regular contributor to the *Star Wars Insider*.







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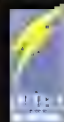


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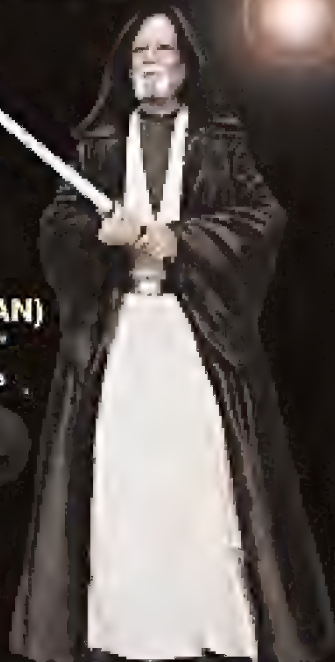
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# speaking for A R I I by Pete Hull

Throughout the ages, armies of weary soldiers have sought refuge in the magic of words.

For a moment, the day's losses are forgotten. For a moment, the moans of the wounded and the terrible smell of death are forgotten. Tomorrow they will face death again. But for now, a solitary figure is silhouetted against the campfire commanding their full attention.

He practices an art borne many millennia before the sound byte. Tonight, in the ear-



the magic of  
James Earl Jones

liest tradition of the theater, he will fill them with courage and ease their pain. He is the storyteller, a magician of words and imagery.

Today, actors are these modern-day magicians and you have heard one of the best.

As you sat in the dark of the theater, watching the ultimate contest of good versus evil, you didn't see him. You only heard him.





James Earl Jones may be the last of a tradition. Because of technology, none like him may ever follow again. Today, children sit in front of the television and learn from distant magicians. But not so with James Earl Jones. He learned his craft in the oral tradition—through stories passed down from father and mother to sons and daughters.

"Papa used to tell me my child-voice was beautiful, like a bell," James Earl wrote in his autobiography *Voices and Silence*.

"I grew up listening to the music of Southern voices, the rich oral testimonies guised in stories told on the porch at Papa's or at my great grandfather's home. The storytellers in the family could mesmerize us with the high drama of our family tales or with local vivid gossip. At night, I listened with fascination and sometimes fear to Mama's epic bedtime stories. Out in the country, with few books or strangers, and no such thing as television, we depended on the stories we knew, and the stories we could invent and tell ourselves. I grew up with the spoken word."



But James Earl—that's what he asked us to call him—has a special relationship to words. His voice didn't always come easily to him. When he was young, he stuttered.

"If you are denied an ability, or if you suffer from an inability, to express yourself," he told us, "expression becomes a very important thing. You appreciate those people who can express themselves."

When he was a young boy, James Earl developed a stutter after his family moved from Mississippi to Michigan. Those early childhood days were difficult for him. James Earl was shy and the stutter only made things worse. He withdrew into silence.

"Professor Donald Crouch, a high school teacher in English, history and Latin, inspired me to overcome my stuttering," he tells us.

"First of all, he acknowledged that there were certain situations where I didn't stutter. One was when I talked to animals on the farm. The other was when I read my own poetry. So, he just encouraged me to write more poetry and recite it in front of the class.

"Many people who eventually achieve something, those people whom we know of for their accomplishments, start out with a handicap. Had they not overcome that handicap, it would have denied them the opportunity to do what they did. But they did overcome it, and they become better for it."

James Earl adds, "It's not unusual and I don't make a lot of it (stuttering). It's just that in my own life and in my own work, I'm happy when the words come out right."

James Earl stepped onto the stage in 1950, and since then the words have "come out right" in more than 66 theater productions, 51 movies and 28 television shows or made-for-television movies. He cast his spell in movies such as *Mohawm*, *Gardens of Stone*, *Coming to America*, *Field of Dreams*, *The Hunt for Red October*, *Patriot Games*, *Sommersby* and *Clear and Present Danger*. Additionally, the rich resonance of his voice became the voice of Mufasa, the father lion, in *The Lion King*. And around the world, it is his voice that announces "This is CNN," just be-

fore the cable network takes a station break.

On stage, in the movies and on television, James Earl has played an amazing variety of characters. In both the play and the movie *The Great White Hope*, he played Jack Johnson, the first African-American heavyweight boxing champion. In *Field of Dreams*, he co-starred with Kevin Costner as a famous writer. (By the way, James Earl says that people who have seen *Field of Dreams* believe they recall the character he portrays from their memories of the 60s. But the character is fictional; there never was an activist-writer named Terrence Mann.) And in *The Vernon Johns Story*, James Earl plays the role of the early civil rights activist.

For these and other powerful performances, James Earl has earned an amazing 37 major awards including three Emmys, two Tonys, a Golden Globe, a Grammy, and an Obie. In one year (1991), he won two Emmys for two different performances: one in *Gabriel's Fire* and the other in *Heat Wave*. In 1967-1968, he won his first Tony Award: this one for Best Performance by an Actor, for the play *The Great White Hope*. In 1970, *The Great White Hope* went to the silver screen and James Earl received his first Academy Award nomination—Best Performance by an Actor. He won his second Tony Award in 1987 for the play *Fences*.

James Earl's list of awards seems endless. But surprisingly, it doesn't include any awards for his performances in the *Star Wars* trilogy.

"I was once a member of the Board of Directors of the Academy of Motion Picture Arts and Sciences and we had to acknowledge that a film's success reflects, in ways, its excellence. *Star Wars* was successful, yet it didn't get a lot of awards. I'm not saying a successful movie should be given artistic credit just because it's successful. But there's something right that happened about that movie that made it successful. That should be recognized."

Even though *Star Wars* didn't earn James Earl much recognition from his industry peers, it changed his life.

"It set off a chain reaction of voices in my career. With Darth Vader, my voice came to be used more and more frequently as a voice of authority. It brought me a lot of commercial and voice-over work," James Earl and Penelope Niven wrote in his autobiography. "The voice-over work led to more and more opportunities for narrations and on-camera commercials, with their milieu and craft so different from movies and theater."

Before it became widely known that James Earl was the voice of Darth Vader, he used to deny it. "It was fun," he says in his book. "I used to tell people that the film's producers first called up Orson Welles, and he was busy, so they called up Victor Jury, and he was busy, so they called me."

We asked him to tell us more about that story.

"After he put the film together, George Lucas decided that he wanted a voice in the bass register. I don't think that David Prowse is a bass. David also has a slight Scottish accent. So, George began to look for someone to do a voice-over.

"I understand that George did contact several actors to read for the voice of Darth Vader before he contacted me. I was out of work and he said 'do you want a day's work?' and I said 'sure.'"

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TO BE SPECIAL  
EFFECTS."





James Earl has fond memories of doing the movies. "They were all a joy," he says, then pauses for a minute, and jokes, "Cause after all, David Prowse did all the hard work of wearing that hot suit."

He becomes a little more serious for a minute.

"David Prowse worked very hard to create the character Darth Vader. He is Vader. I just consider myself to be special effects. That's how I approached it. I just sat there and had all the fun of playing my voice like an instrument."

The voice of Darth Vader was laid onto the film in a process called looping. Looping is done in a room of the same name—a looping room—by an actor who tries to synchronize his lines with the movements of his lips on-screen. You've seen the effects of bad looping: the actor's mouth is moving and there is no sound. Or there is voice and no mouth movement. And of course, if it was good looping, you wouldn't know it was looped. It looks and sounds natural.

"You usually stand when you are looping. The voice behaves differently when you stand in contrast to when you sit," he explains.

"Even though there was no synchronization problems because Darth's mouth was covered by the mask, George Lucas wanted me to see the character's behavior to give me some clue to his mental and emotional state ... or to his lack of emotion. So, I was watching the film as I looped. It only took about two and a half hours to complete the looping for the first film.

"For movies two and three we set aside the whole day, eight hours, for the looping of Vader's voice. In number two, I didn't know quite what we had done right in the first one. As an actor, I wanted to improve my performance. I wanted to do a good job, to be more expressive. But we discovered that being more expressive wasn't the right approach for Vader.

"George Lucas and the others and I sat around and asked the question 'if you deal with the voice as a musical instrument in terms of human inflection, what is Darth's voice?'"

They discovered it is unique because it is very narrow. "I think one of them said, 'that's probably the mistake we're making. Vader doesn't express himself with his voice. The word is there, he lays it out, and that's it.'"

James Earl explains, "Vader is a man who never learned the beauties and subtleties of human expression. So we figured out the key to my work was to keep it on a very narrow band. A narrow band of expression ... that was the secret."

This narrow band of expression made one particular moment all that more powerful.

"Luke, I am your father."

Those five simple words froze armies of audiences in shock and disbelief.

## Baseball, Dreams and Life

by Pete Hull

Three of James Earl Jones' works—*The Bingo Long Traveling All-Stars and Motor Kings* (1976), *Fences* (1985) and *Field of Dreams* (1989), are about baseball or baseball players.

That seemed like a lot of stories about the same thing. So we asked the question: Do you have a special tie to that sport?

"No. Not at all," said James Earl Jones.

"We lived in a farming region in Michigan where there was no electricity. We had a car battery hooked up to a radio and that's how we got baseball. But I didn't really learn about baseball until the movie *Bingo Long*.

"It was only then that I learned how to stand at a plate like a batter. And then I became fascinated as to why you couldn't hit the ball, even by accident, unless you saw it as you hit it. I then I realized that even though it is a team sport, it relies on a lot of individual acts of heroism."

But James Earl was never an athlete. "The choice I made was to spend time with Professor Donald Crouch learning how to talk. That took me away from the whole area of sports. Although I'm probably built like a football player, I'm not an athlete at all. I did a little track. I was rotten in basketball—no—I was horrible in basketball.

"We rarely had a baseball team. It was a small agricultural high school, so I was spared all that. I was spared the obsession with athletic prowess. And I think fortunately for me."

Fortunately as well, James Earl had dreams of being a doctor, not an athlete.

"I went through pre-med at the University of Michigan and then joined the army. The army fascinated me. I loved it. I just loved it. I loved the activity, the being outdoors, the rough and tumble. It was a life that I fit in with very well. I think every kid should have that experience. And I don't think you can be complete unless you develop both sides of yourself."

After discussing sports and all three of his baseball-related projects, we realized that if we wanted a better understanding of James Earl we needed to consider some of his other performances.

Looking into these other projects, we noticed that most of James Earl Jones' works have several layers of meaning. All are great stories as well, yet touch each of us a bit differently.

The play *Fences*, for instance, was not just about a former baseball player whose son has been offered a football scholarship; it's about a man in trouble and a family in trouble.

The same is true with *Gabriel's Fire*. *Gabriel's Fire* is not only about detective or police work or an ex-con; it's about new-found freedom. *The Great White Hope* as well is not just about boxing; it's the complex story of one black man striving to do what black men had never done before.

Finally we considered *Matewan*. This film is based on a true story. In 1920, in the West Virginia town of the same name, 10,000 coal miners battled federal troops and planes deployed by President Warren G. Harding. In the movie, James Earl plays an aging coal miner named Few Clothes. Few Clothes defied the mine bosses to fight for fair treatment of the miners. It is a story about a man who finds the courage to challenge the system.

For 40 years, James Earl has been there like a great hitter, play after play. Sometimes he has hit home runs. Sometimes he has bunted. But he has always been a great player—the type that brings the crowd to its feet. The type that makes you forget the troubles of the day for a few moments. The type who can tell a great story.

Hearing James Earl's explanation of Vader's narrow band of expression, it makes that line all the more understandable. Vader's lack of emotion energized this line with incredible power. The lack of feeling in this most emotional of statements by Vader revealed the power of the dark side of the Force.

"I just recall thinking 'Darth Vader is lying,'" says James Earl. "At the time I didn't know for sure."

Will we get to hear James Earl Jones as the voice of some young Darth Vader in upcoming movies?

"No, I don't think so. It's not just Darth's age that makes him sound





my way. My voice mattered only once he had become bionic. So, there could conceivably be a short piece after he has fallen into the volcano when you hear my voice. But before the mask is on, Vader is another actor with another voice. Only once the mask is on do I become the voice of Darth Vader."

*The Lion King*, was a similar kind of experience for James Earl in that it was voice acting. In this movie, James Earl plays the voice of Musafa, the father lion.

"I watched all sorts of National Geographic and Discovery channel coverage of lions. The male lion is lazy. Well he's not actually lazy, he's the king; he doesn't have to hunt."

They made two tracks of his voice. "I think the original Musafa track was very kingly and very unapproachable, so we began to soften him. We made him a Dad too. We made him more . . . 'dopey.' I call it."

James Earl went on to extoll the benefits of voice acting. "The interesting thing about voice acting is you don't have to worry about how you look. We could just sort of freak out on sound. With the hyenas, I'm sure that it was great for them to have the freedom not to worry about



"I feel I'm very lucky to have had any association with *Star Wars* because it gave me exposure to another generation," says Jones. "They might not give a hoot about the next thing I do on Broadway, but they did care about *Star Wars*."

who's watching. Just simply make the sound that could make this movie very exciting and very interesting. I think voice acting has become a legitimate kind of category and maybe someday it will be recognized."

This winter, James Earl starred in a powerful television drama, *The Vernon Johns Story*. Many don't know the name Vernon Johns, yet he was one of the founders of the civil rights movement.

Because there's not footage on him (the media had not yet begun to cover the drama of the civil rights movement at that time), James Earl had little guidance when studying for the role. He found only one interesting photograph of Johns at the pulpit.

"I believe in the news. I believe in the news media. And we rely on the news media for a lot of our edification if not our education. I'm one of those who did not know of Vernon Johns. You can't blame the public for not knowing; there was nothing broadcast about him.

"However, there was one audio recording of a sermon that he gave at Howard University chapel. It is called 'The Romance of Death,' and I had the opportunity to hear it. It is phenomenal.

"That sermon, just hearing him speak, convinced me to do the part. Even though Vernon Johns' voice was silenced, he gave us much to be grateful for. After Mr. Johns was forced to leave his congregation, a new minister took over his church. His name was Dr. Martin Luther King."


It's almost time for us to say good-bye to James Earl. We ask him one last question.

How does he feel about *Star Wars*?

James Earl tells us he is a science fiction fan. "I like science fiction and so therefore I was an immediate and automatic fan. But none of us realized at that time that it would become the phenomenon it did. It was impressive.

"I feel I'm very lucky to have had any association with *Star Wars* because it gave me exposure to another generation. They might not give a hoot about the next thing I do on Broadway, but they did care about *Star Wars*.

"It's like the kids who cared about *The Lion King*. That was a whole different project and a whole new generation of viewers. But for a period of time, I had the chance to perform for them."


And while those children (and adults) who enjoyed *The Lion King* may not have realized it, they were listening to one of the master magicians of our time. 

Pete Hall is a freelance writer living in Public Beach, Ca


If you would like to learn more about James Earl Jones, check with your bookstore or library for his book, *Voices and Silence*. It is written by James Earl Jones and Penelope Niven. It was published by Macmillan Publishing in 1993.

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# Get Ready for the Indiana Jones Adventure: Temple of the Forbidden Eye at Disneyland

by Jon Bradley Snyder

**L**istening to Tony Baxter describe the new Indiana Jones Adventure at Disneyland is like hearing an artist talk about his brush strokes. Like a fine artist Tony considers his a creative endeavor. The challenge is summoning every available means to create a unique and lasting experience for his audience. But most artists don't have an 85 million dollar canvas like Tony does. "People who have ridden the ride have said, 'You are so convinced it's real it's like being in a dream,'" says Tony of the new Indiana Jones Adventure. Baxter is senior vice president of Walt Disney Imagineering, and one of the three principal forces behind the Indiana Jones Adventure along with Susan Bonds the show producer, and Skip Lange the show director. "We work so hard to disarm you," says Baxter, "you never know what's going to happen next."

Most people were introduced to Disney's newest waking dream during the Super Bowl half time show on January 29th. Super Bowl Champs Steve Young and Jerry Rice were among the first to test ride the new attraction, which has been open to the public since March 3rd. If you saw the Super Bowl half time show with Patti LaBelle, Tony Bennett, lasers, fireworks, and hundreds of Indy dancers you might have asked yourself "What's the big deal? It's just another roller coaster, right?"

Wrong. The Indiana Jones Adventure took ten years to design, two years to build and is unlike any other amusement park attraction in the world. "Every marketing thing we do sounds like the biggest thing we've ever done" says Disneyland publicist John McClintock in a rare moment of barely detectable cynicism, "but the Indiana Jones Adventure is the biggest thing we've ever done at Disneyland."

The genesis of this ride dates back over ten years to 1984. Disney had come to the realization that their own company-owned characters were not going to fuel new amusement park attractions forever. Though there was some resistance inside Disney, gradually the decision was made to secure the rights to outside properties for new rides. George Lucas was the first person who came to mind. According to Baxter "No two modern movies capture classic myths better than *Star Wars* and *Indiana Jones*." Disney needed to base attractions on con-

cepts that would endure, and they knew they could expect that with Lucas' creations.

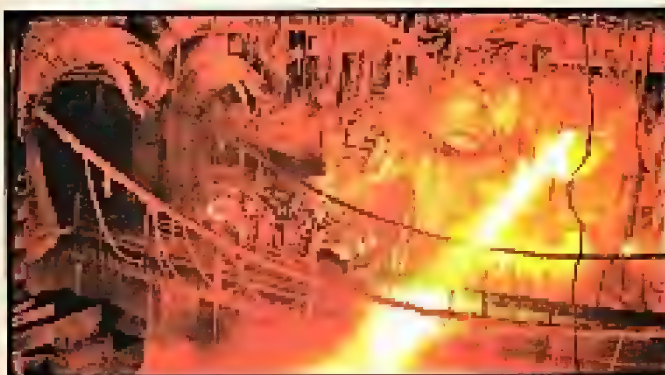
Disney approached Lucas and a meeting was set at the Napa Valley estate of then head of Disney, Ron Miller. Baxter's involvement with Disney goes back to 1965 when he scooped ice cream and operated rides at Disneyland. After he graduated college, he joined Walt Disney Imagineering and rose through the ranks to vice president, becoming an integral part of Disney's proposal to Lucasfilm. Disneyland carried all the prestige of its 30 year amusement park history into the meeting, but Lucas, with four of the top grossing films ever at that time, was hot property and no one knew how he would react.

When they sat down, says Tony, Lucas launched into a nostalgic story about the joy of visiting Disneyland on the second day it was open as a kid. "He said short of doing it himself he couldn't think of anyone else he would even think of entrusting his creations to besides Disney," says Baxter. A deal was struck. Then a shake-up with the upper level management at Disney occurred, a classic scenario where new company projects are often the first victims of a transition of power. Fortunately power went into the hands of one Michael D. Eisner, the man who had green lighted *Raiders of the Lost Ark* while head of Paramount. As head of Disney Eisner wasn't about to let the deal slip through the cracks. The Disney/Lucasfilm collaboration was set.

Star Tours was their first project. This highly successful ride opened at Disneyland in 1987, setting new standards for motion-controlled attractions. Subsequent versions can now be found at Disney World, Euro Disney, and Tokyo Disney. Disney also created The Indiana Jones Stunt Spectacular at MGM Studios in Disney World, and Indiana Jones et le Temple Du Peril in Euro Disney, which is a roller coaster. Of the Temple Du Peril Baxter says "it's very fun, but not

revolutionary."

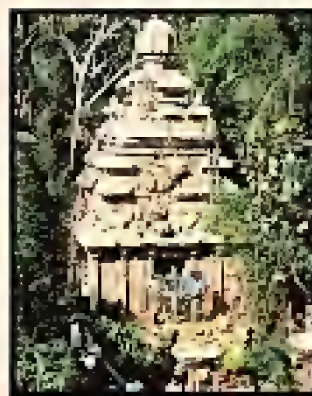
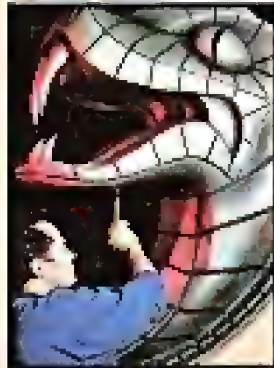
Clearly Walt Disney Imagineering wanted something revolutionary for its first stateside Indiana Jones attraction. That's why the project was put off in favor of Star Tours and other projects, because the technology to make it as exciting and unpredictable as the Indiana Jones films simply wasn't available in the 80s. "We wanted the creators and



Top: President and CEO of the Walt Disney Co., Michael Eisner and George Lucas kick off the opening festivities for the Indiana Jones Adventure at Disneyland. Above: The thrill-a-second experience of the Indiana Jones Adventure.







The Indiana Jones Adventure has been meticulously crafted to give it an authentic "Indy" feeling. Celebrities enjoyed the opening day festivities at Disneyland such as *Star Wars* veterans, Carrie Fisher (bottom left).

designers to have control over the ride, not the track," says Baxter. Traditionally on a moving ride the iron track acts as a script that must be followed the same way every time. Baxter and company wanted to do away with the script and make the ride a different experience each time. They intended this unpredictability to be the answer to what was always a central design question—what would people be willing to wait two hours in line to experience?

Research and development began in earnest in 1987. Imagineering wanted to give people something akin to an off-road riding experience. By 1991 they had created a fully articulated motion controlled vehicle that also moved. "It reacts like your body would," says Baxter, "it recoils and lurches depending on what's happening." They showed the vehicle (which would evolve into the 12-seat troop transport that ended up on the ride) to Lucas, who gave his approval. Once the vehicle was created, designers just kept adding levels of complexity to the ride. Each troop transport would be operated by several computers, some controlling the individual vehicle and some communicating their whereabouts in the attraction to other vehicles. This communication was crucial; since there were so many variations on what each vehicle could do they needed to be in touch with each other at all times to avoid collision. Unlike a ride like *Pirates of the Caribbean* where riders are passive observers of the action, in the Indiana Jones Adventure the vehicle is the protagonist and the attraction unfolds in different ways depending on what the vehicle does. A simple prerecorded sound track would not work because the ride is always a bit different. A new 90-piece orchestral recording of the John Williams's sound track was commissioned and translated into digital sound bites that could be called up at random by the sound computer on each individual vehicle. A full battery of mechanical and physical effects was called on to recreate moments from the *Indy* films inside the ride. The troop transports are realistically weathered, and according to John McClintock, "They are the only thing in the park that kids can mark up and it will only make them look more authentic." Finally the designers wanted to come up with a physical

thrill that would surpass the freefall drop on *Star Tours*. Did they do it? You'll have to come find out for yourself.

While the sets for the ride are exquisitely detailed you're not going to get to examine them too closely. The Indiana Jones Adventure clocks in at less than five minutes, and the emphasis is on extreme physical thrills. Disneyland cast member Steve Paul said that at times it's so furious that "if you didn't have your seatbelt on you would actually be thrown from the vehicle." He also said there are times when the troop transports are tipped up so high that riders in the back seat can reach out and touch the ground.

All this physical abuse is not without a story behind it. The premise is that it's 1936 and Indy has discovered the Temple of the Forbidden Eye, a long-lost ancient site built in honor of the god Mara. Legend has it that Mara can "look into your very soul" and will grant earthly riches, eternal life, and future knowledge to the "pure of heart." Legend also has it that "a terrible fate awaits anyone caught looking into her eyes." Of course people from all over the world have come to try their luck, but few have returned. Actor John Rys Davis, who played Sallah in the films, was shot in new footage that is part of newsreel depicting the discovery of the Temple. Riders will see the newsreel in the que line while waiting for the ride. Much effort has gone into making this the most entertaining que line yet. "We could charge admission just for the que line," says Tony Baxter. "If you go through it in less than an hour you'll be missing something." On the wall of the temple are "Maraglyphs" that can be translated into English with a special decoding card.

Ever cautious Disney ran this whole scenario past a battery of teenage focus groups to make sure they had a winning concept. Teenagers, some of whom hadn't been born when *Raiders of the Lost Ark* first came out, were asked what they thought of Indiana Jones. The near unanimous response was "he's cool for an old guy." That was all Disney needed to hear.

"George Lucas and Disney share the same vision of innovation and excellence. Each time we have embarked on an adventure together, we have been able to create a special experience for our guests," said Michael Eisner speaking of their latest collaboration, the Indiana Jones Adventure.

If you've been using one of Los Angeles' many apocalyptic disasters as an excuse for putting off that trip to Disneyland, wait no longer. Come see what Disneyland and Lucasfilm can do with a 85 million dollar piece of amusement art. 🍌



The Indiana Jones Adventure's opening day attracted such big names as Dan Akroyd who was dressed for the part.





by Stephen J. Sansweet

## Fanning the Flames of Fandom

(Or: Have You Bagged Your *Star Wars Insider* Yet?)

For many of you, the slick, full-color magazine that you've been reading is your first introduction to the world of authorized *Star Wars* fandom. But the graybeards amongst us remember the early days of the first *Star Wars* Fan Club. And, like everything else nostalgic, items associated with the first club have become collectible in their own right.

The Official *Star Wars* Fan Club started in 1978 under license to Factors Inc., the company that produced what seems like a million different T-shirts, transfers and posters. The cost was only five dollars a year, which was supposed to include six bi-monthly issues of the unnamed fan club newsletter along with a membership kit. The kit consisted of an embroidered fan club jacket patch, a fan club book cover, an "official" membership card, a T-shirt heat transfer, a self-stick decal with Ralph McQuarrie's early concept art of Han Solo and the title *The Star Wars*, an 8" x 10" color photo of the heroes, a wallet-size photo of Luke and a 20" x 28" color poster of Luke's X-wing in the Death Star trench being fired on by Vader's TIE fighter. Whew! What a bargain—and still one today at about \$40 for the entire mint kit (which came in a triangular cardboard mailing tube).

The newsletter itself was funky and quaint, and it never quite made its publishing schedule. In fact, only four issues came out before Lucasfilm took it over in the summer of 1979 and turned it officially into a quarterly.

But those first four issues were never reprinted, are exceedingly rare and might command as much as \$100 for the set when they can be found. The first, printed in dark blue ink on white paper, had three photos inside and on the back, and a front page story headlined "George Lucas: The Man Behind *Star Wars*." The second issue, brown ink on yellow paper, told how *Star Wars* won seven Oscars, announced a contest to name the newsletter and carried news of a sequel that it promised wouldn't be named *Star Wars II*. Issue three, a billous green on green, carried a front page interview with Mark Hamill. The last no-name issue, brown on tan, profiled producer Gary Kurtz and announced the winning newsletter name: "Bantha Tracks." First prize was an R2-D2 cookie jar and a set of three *Star Wars* ceramic tankards.

Ironically, second place and the tankard set went to "The Comlink," a name almost given to the magazine you're holding. Third place and the cookie jar went to "Inside *Star Wars*," which is pretty darn close to *Star Wars Insider*. Which just goes to show you that there's very little in fandom that somebody hasn't thought of before. (By the way, your collectibles columnist received a thank you but no cookie jar for suggesting the *Insider's* name.)



The highly collectible 14-piece photo badge set offered by the original *Star Wars* Fan Club.

The Fan Club did reprint many of the articles from the first four issues in a special eight-page compilation issue in 1980 (about \$10). But from the summer of 1979 (issue five) through winter 1987 (issue 35), "Bantha Tracks" and the Official *Star Wars*/Lucasfilm Fan Club (the name changed in the summer of 1984) had a glorious run before morphing into 22 issues of the Lucasfilm Fan Club magazine and, finally last year, the *Star Wars Insider*. Some of the "Bantha Tracks" were unusual in their own right, such as issue 34 (about five to ten dollars), which included a flexible "sound sheet" recording and the final issue (rare, \$15), which folded out into a large poster for the *Star Wars* 10th anniversary. Most of the other issues can be found for around two dollars each.

Besides the inside scoop on the new films, the original Fan Club gave away membership kits or sold special items that could be obtained nowhere else. One of the choicest items today is the 14-piece photo badge set that includes a photo of George Lucas.

Originally sold as two sets of seven for \$2.99 each, I just saw one at a show priced at \$350, although \$150 to \$200 seems more the going price.

Two other highly prized exclusive items are the Luke Rebel fatigue jacket (originally \$24 to \$36 depending on size, now around \$150) and the Han utility vest (originally \$28 to \$40, now also about \$150). The club offered a rare actual cast and crew cloth patch with Yoda and *Revenge of the Jedi*; sold for five dollars, it now commands \$50 or more. The club sold promotional *The Empire Strikes Back* Ralph McQuarrie art portfolios that were made for theater owners. They were in a black cardboard case with a pewter Vader-head medallion: the price \$10; today multiply that at least by a factor of 15. The club also sold rolled one-sheet theater posters for \$9.50 including the super-rare *Revenge* advance poster, which even then commanded \$200.

And then there were the contests, with prizes that put the cookie jars and tankards to shame! One Fan Club member won an all-expense paid trip for two to England to watch the filming of *Empire* and have lunch with the cast; he had drawn the best *Star Wars* cartoon in a contest whose final judge was none other than George Lucas himself.

But the contest that really made me lose sleep was the Fan Club's membership recruitment drive. Second and third prizes weren't bad: *Empire* posters signed by George Lucas, Gary Kurtz and dozens of ILM special effects artists. But first prize, oh my: an 18-inch tall prop, the Imperial walker, just like the ones used in the film! The winner was a 22-year-old guy in Orlando, FL. Unfortunately, the Fan Club never told us how many members he signed up. I remember doing some math to figure out how many memberships I could buy with my savings of a little more than \$1,000.

Then there was a "creativity" contest for poems, songs, art, etc. There were six categories with the same 15 prizes in each. Looking back today, what catches my eye is not the first or second, but the third prizes: *Star Wars* Concert posters, perhaps the rarest poster of them all, now quoted at about \$800 although I've heard of one selling for \$2,000! Who said Fan Clubs were just for kids? 🌌



STAR WARS INSIDER





## SCOUTING QUERIES

Dear Scouting:

In regard to the Kenner action figures, I have seen some that did not have the Kenner logo (or any other) printed on the front of the card. The guy who was selling them told me that they were versions made by the Palitoy company, which was the foreign version of Kenner. I didn't buy any at the time, but later I came across some that another guy had and they had the Palitoy logo printed on the front. Was one of these a fake?

Also, is there any way to tell if a Kenner playset or vehicle box has never been opened, or if it has been and then taped back together to look as if it hadn't been?

Matt G.  
Columbia, SC

There were quite a few Kenner wholly owned subsidiaries or affiliates that released action figures for the trilogy on cards with their own names or logos. Among them were Palitoy (England), Meccano (France), Clipper (The Netherlands), Toltoys (Australia), Top Toys (Argentina), Lili-Ledy (Mexico) and Takara (Japan). And yes, there occasionally were cards that only had the logo on the back and not on the front (including some Kenner U.S. *Return of the Jedi* cards as pictured in Tomart's *Price Guide to Worldwide Star Wars Collectibles*). So both of the carded figures you saw were probably authentic; while some folks have opened bubbles and inserted figures, it's very costly to reproduce a card that matches a real one, find a new bubble and, in effect, "manufacture" a new toy.

It's also difficult, but not impossible, to peel tape off a box and then re-tape it. Look closely under a bright light to see if there are any telltale lines or sticky residue indicating that another piece of tape had been on the box. Make sure you get a money-back guarantee from the dealer, because when you open the toy (you DO open your toys, don't you?) the packaging inserts should look pristine, the paperwork untouched and any plastic-parts bags still sealed.

Dear Scouting:

After reading issue 24, I remembered something I saw at a comic book convention. It was a blue Imperial snowtrooper in a blister pack with what appeared to be Spanish writing on it. It was being sold for \$600. The dealer said it was only issued in Uruguay. I was skeptical, but I just had to write and ask: Is this blue snowtrooper for real or a fake?

Jay M.  
Rock Hill, SC

You guys from South Carolina should get together and form a club! Your skepticism served you well. The dealer was off—by about 12,000 miles! Actually, "Blue Stars," as the figure is named on the card, is a bootleg from Turkey. It is the weirdest of a group of about a dozen figures that appeared suddenly about four years ago along with other crudely-made bootlegs from Czechoslovakia (when it was still one country), Poland and even Russia. The figures look like they were cast off the original action figures, not molds.

Blue Stars comes with a white rifle on a card with a logo that says: STARSWAR/Uzay Savascilari. The photo is of four Blue Stars against a hideous orange and yellow background. The back of the card shows other figures, but the names are a bit off; each one has one letter missing, as if that would avoid prosecution for copyright violation: Dart Vader, Che bacca, Wing Pilot, etc.

So it's ugly, weird and unauthorized, and some dealer is asking \$600 for it! Is it worth it? When it first surfaced, it was going for \$100, which was still incredibly high for a bootleg. But, being one myself, I've long since given up trying to figure out the mind of a collector.

Please send your questions and comments to SCOUTING THE GALAXY, *The Star Wars Insider*, P.O. Box 111000, Aurora CO 80042. Individual replies aren't possible because of time constraints, but we'll try to answer the questions of broadest interest in the column.

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